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# Dramatic Games & Dances for Little Children

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# DRAMATIC GAMES AND DANCES

# DRAMATIC GAMES AND DANCES FOR LITTLE CHILDREN

BY

CAROLINE CRAWFORD

Author of "Folk Dances and Games" and
"Rhythms of Childhood"

THE MUSIC
BY
ELIZABETH ROSE FOGG

ILLUSTRATIONS
BY
KATHERINE KELLOGG

NEW YORK
A. S. BARNES AND COMPANY
1920

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## THE EVOLUTION OF THE DRAMATIC GAME AS AN ART FORM

In the introduction of games as educational material, there has been, until quite recently, no serious study of the different kinds of games so far as meaning, form of expression, and use are concerned. In all the grades above the kindergarten, most of the games have been introduced through the gymnasium, as new modes of exercise. Fortunately, the so-called dramatic game does not offer either the kind or amount of activity to make it generally attractive to the teachers who must give "so much exercise in fifteen minutes." The result has been that the games of skill have gone into the gymnasium as appropriate material, while the dramatic games have been discarded. Almost the only exception to this has been in the case of the folk-dances, and the unfortunate thing in their gymnastic introduction, is the tendency to take the more common and vulgar forms, because the standard of judgment is not for the thought expressed but for the "motor activity."

As long as the dance was a decadent art, it could not be expected that it would at first be given serious attention as an art-form. Education is, however, beginning to follow the trend of the creative thought of the present, and the interest in the three united arts,—the dance, music, and literature will cause them to develop, educationally, through their proper channels and in their related forms.

The earlier classifications of the dramatic games have been:—the form or manner of playing, the subject of the game, and the kinds of exercise for the body. Just to imagine studying dramatic literature under such an assortment of topics reveals the situation in which we find ourselves, educationally, in attempting to reinstate these earlier arts. Under the third heading—exercise of the body, the prize would surely go to "comic" opera because there is so much "motor activity" in that form. In attempting to present this small collection of dramatic games and dances built on another classification and for another purpose, there are several important points to be noted before the art-forms of the little child will have much significance for us.

So long as we judged the child's art-product by adult standards, we were inclined to say that the little child was "artless." Not until we hunted out the beginnings of highly evolved activities did we realize that the child is an artist at an early period of life. His constructive tendencies lead him to build in forms which differ from the most complex arts, in degree only. When we study what actions he puts together to build his plots; how this plot is "whole and complete" out of his experience; how yesterday's plot may not satisfy him today, because a new fact must be added to the older group, even though all the relations have to be changed to do it, we find that he is not far away from what we call a technical study of plot making.

But the signs and symbols which represent these actions that he relates in the plot

are somewhat different from our developed forms. A little child's language for artistic construction is a composite. It is made up of actions, tones, words. Sometimes the three forms are very clear and definite, but usually they are fragments put together as best they serve the purpose. The important thing is that children begin relating, organizing, composing their experiences into wholes long before the complex symbols we adults use, are mastered. The first plots are told with the actions that accompanied the experience; soon, however, the child uses only the emphatic or vivid parts of such acts; and he accompanies this gesture or pantomimic action with all the tones and words he can get; and uses objects such as tally-sticks to help him keep the incidents in mind.

But how does he relate these experiences into wholes? Is he, as some writers on play contend, quite free in his world of relationships, or does he experiment to find ways—laws that are those of all art-form?

When we study the principles of artistic composition, we find that children are constantly experimenting in the search for and the arrangement of principal and subordinate parts. A child who is working intensely on some plot, will force his arrangement on even unwilling subjects, so great is his desire to play the story. If one questions whether children really recognize the principal part it is only necessary to watch the members of a group struggle for the essential character. Later on, after repeated trials, that same group will choose the best child for the story without hesitation. These are factors of artistic structure and judgment as definite as those of a more developed period of literary construction.

Even as the arrangement of the forces is found to follow the principles of construction, so also in the movement of the forces in a plot, we find that children build toward very definite climaxes, that they use the factors of repetition and contrast to fit the feeling they have of the way things ought to go. Sometimes we undoubtedly judge the repetition of a child's play as perfunctory, when out of his experience, it is truly cumulative in character. It is true that sometimes the situation is too much for him, and he loses the thread of the story, but even grown-ups do that and become monotonous repeaters. In his use of contrasting elements, he plays his opposites with the keenest delight, and many times with a vivid consciousness of humor.

The arrangement of parts, and the movement toward climax in the plot are more or less crude, more or less definite in form but are ever evolving toward more definite and more complex types. The use of so much of this experience and so much of that, this degree of intensity of expression and that amount of time given to it, make up the rhythms of composition. Sometimes the child's compositions are worthy artistic productions, sometimes they have no value artistically, but are, of course, invaluable psychologically.

Many of the games given in this collection are taken directly from children's plots and stories. Some have been brought into more definite form, and some remain, without the music, in the form that the child-artist left them. "Jack and Jill" are just ourselves, for we have all fallen down on our way to school. "Hey! Diddle! Diddle!" is a child's bacchanal—everybody is wild for a moment, and "The Old Woman Who

Lived in a Shoe" represents an incident that sometimes happens both at home and at school. We find the plots becoming more complex in form and in characterization in "The Little Soldier," "This is the Way My Dolly Walks," and "The Little Leaves." The two old games "Nuts in May," and "Three Little Ships" are given to illustrate the development of the principle of contrast as it divides the circle into lines placed over against each other in the one and the antiphonal chorus with question and answer in the other.

"Follow My Leader" is one of the simplest forms of constructing by cumulative repetition. "Playing Horses" is another simple form, but it has a more definite idea as the principal part for representation. Such games are soon exhausted by the plot-maker and then more difficult things to do are devised as in "Away We All Go," and "The Thread." Such games often lose the elements of representation and become games of skill.

In "The Little Ducks," "I'm Very, Very Tall," "Hide and Seek," "Look Out!" "The Horses are Coming," the element of contrast is the chief means of relating experiences. Children begin putting together experiences which relate up and down, here and away, coming and going, etc., very early. "Peek-a-boo" is a child's way of saying—"now I'm here, and now I'm away."

The games that are given to illustrate the plots of "Mother Goose" are not to be taken too literally. If Mother Goose is interesting to children it is because the characters are all types that represent their own possible experiences.

The plays and dances that are related to literature in use in the schools are suggestions of the kinds of dance and play that have artistic value. Some of the dances suggest mood only; like the "Firefly Dance" and "Leaves at Play." Others give the epic as well as the lyric elements of the story. "The Lobster Quadrille" is such a burlesque as children often construct if they have the chance.

The following is the full list of the plays and dances directly connected with the literature used in the majority of schools.

Mother Goose—Jack and Jill.
The Old Woman.
The Pussy Cat.
Little Miss Muffett.
Hey! Diddle! Diddle!

Hiawatha—Firefly Dance.
Lullaby.

Uncle Remus—The Little Rabbits.

Old Folk and Fairy Tales—The Sleeping Beauty.
The Shoemaker.

The Adventures of a Brownie—The Brownie and the Cherry-tree.

Alice in Wonderland—The Lobster Quadrille.

Pinnochio—The Marionettes Dance.

Poems—I Have a Little Shadow—Shadow Dance.
Leaves at Play—The Dancing Leaves.

Acknowledgment is due Elizabeth Rose Fogg for her charming and artistic music. Such work means hours given in the laboratory of child-life.

For the two games, "The Gingerbread Man" and "The Thread" I am indebted to teachers in my own classes

It is hoped that this little book may be suggestive to the teacher and that it may help to give the child-artist a better chance in modern education.

CAROLINE CRAWFORD.

NEW YORK, MAY, 1914.

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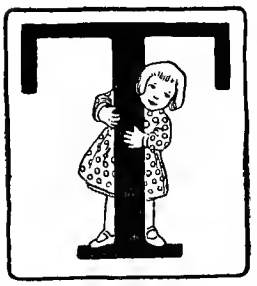
# DRAMATIC GAMES AND DANCES

# FOLLOW MY LEADER

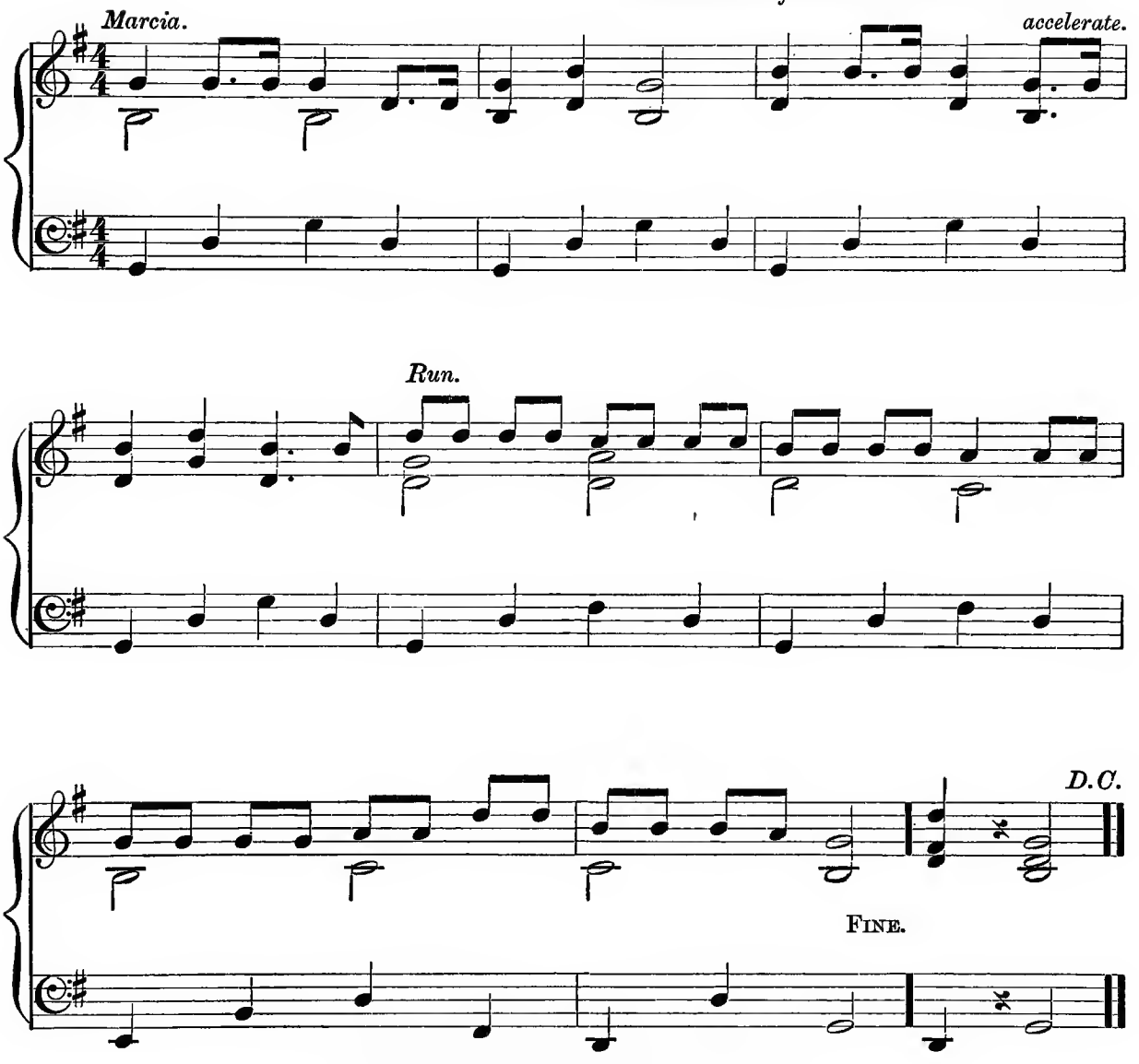


THIS is one of the simplest forms of playing the game. During the first four measures, the children walk, gradually accelerating in speed up to the fifth measure, when they run. At the ninth measure, they turn around and face in the opposite direction and the game begins anew, preferably with another leader.

"Follow My Leader" requires a frequent change of leader to be an interesting game. Each succeeding leader should add something new to the game until a climax is reached. But when it is reached the play should stop at once. We often see this game "peter out" because the teacher fails to realize that when repetition loses its cumulative character the interest flags and the game is overdone —an anti-climax has developed.

# FOLLOW MY LEADER.

Harmonized by ELIZABETH ROSE FOGG.

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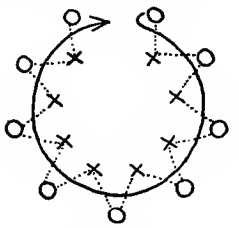
## AWAY WE ALL GO.

We'll follow our leader and away we all go,
Away we all go, away we all go.
We'll follow our leader and away we all go,
Far away, far away we'll go!

The children are in a circle with half of them facing outward and the other half facing toward the center. Both lines take one step backward which places them all in the position illustrated. They join hands across as indicated by the dotted lines and the



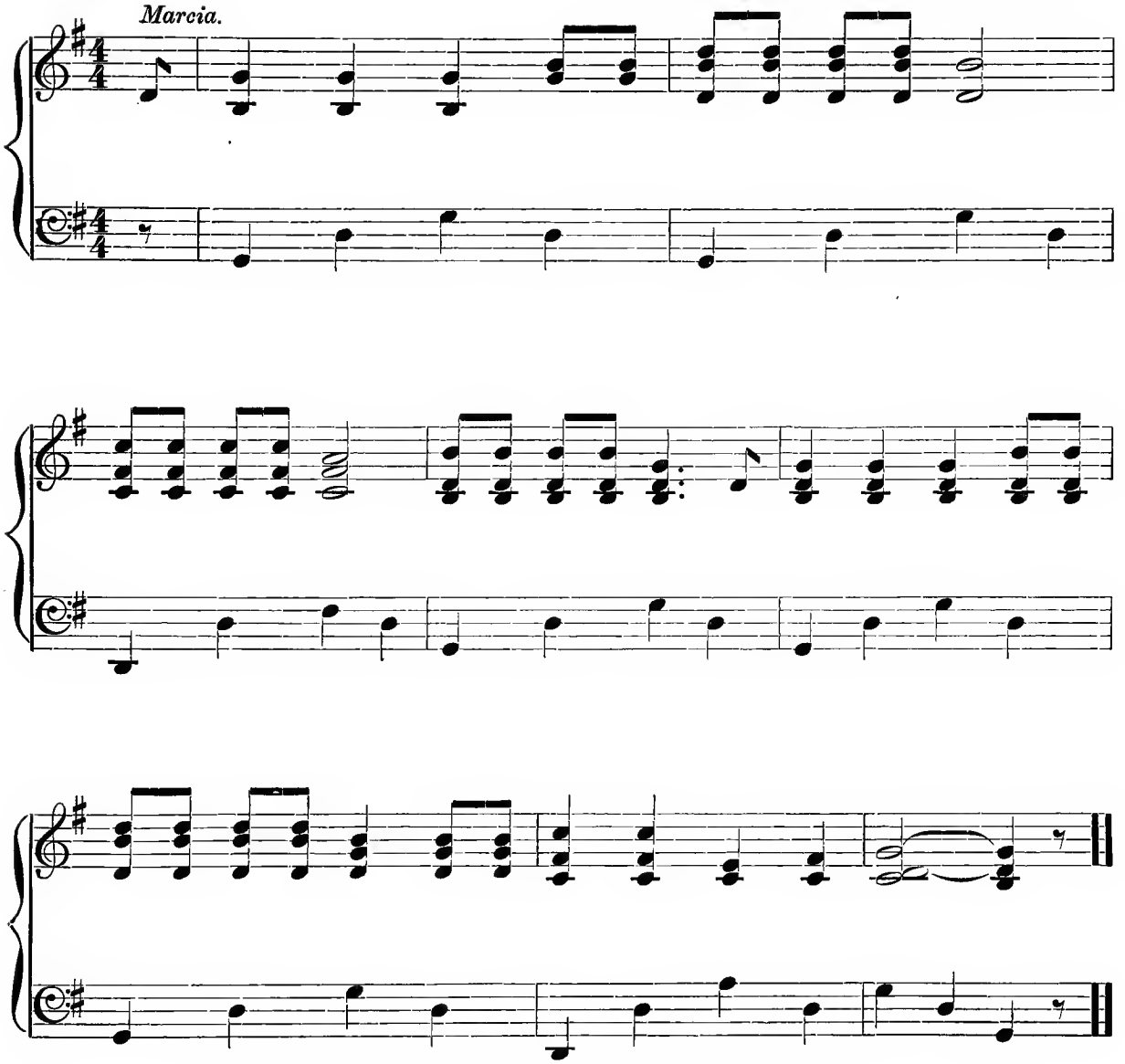
leader at the head of the line passes under the arch made by the joined hands with the players all following her. This will take the circle once around in passing under the arch. They may now turn and follow the leader under again, going in the opposite direction, or they may dance *around* the circle to *finish* the game.

The game is a form of follow my leader with a more complex situation. The vivid dramatic expression comes when the arch is successfully passed and the children dance the joy of the doing. This is the *chorus*, while the first part is the *episode*. If the children say, "Let's do it again," it will grow with repetition. If the teacher knows how to develop intensity and *speed* in a plot built by cumulative repetition, the game will develop itself.

# AWAY WE ALL GO.

Harmonized by ELIZABETH ROSE FOGG.

*Marcia.*



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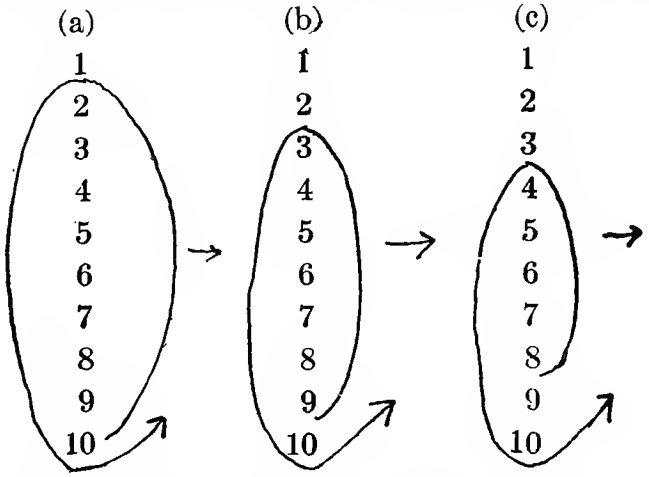
## THE THREAD FOLLOWS THE NEEDLE.

The thread follows the needle,
The thread follows the needle.
In and out the needle goes,
As mother mends the children's clothes.

The children form in lines as in the diagram:—

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | | 1 | | 1 | | |
| 2 | | 2 | | 2 | | |
| 3 | | 3 | | 3 | | |
| 4 | | 4 | | 4 | | |
| 5 | → | 5 | → | 5 | → | All face in |
| 6 | | 6 | | 6 | | this direction |
| 7 | | 7 | | 7 | | |
| 8 | | 8 | | 8 | | |
| 9 | | 9 | | 9 | | |
| 10 | | 10 | | 10 | | |

They join hands and number one stands in place. The lines then start with number ten leading and pass around under the arms of numbers one and two as in (a)




Numbers one and two then face in the opposite direction as the line passes under, and as they keep hands *joined,* they stand with the arms crossed *across* the chest forming a chain stitch with their crossed arms. The line continues around and the next time passes between numbers two and three (b). This continues until all the players in all the lines are turned in the opposite direction with *arms* all crossed in front and all sewed together. At a signal or a chord on the piano, the children turn under arms unravelling the chain, and the game may repeat.

Dramatically, this game is a development of the "Follow My Leader" type. If repeated several times it will accelerate in speed and emphasis.

# THE THREAD FOLLOWS THE NEEDLE.

ELIZABETH ROSE FOGG.

*Moderato.*

The thread fol - lows the nee - dle, The

thread fol - lows the nee dle, In and out the

nee - dle goes, As moth - er mends the chil - dren's clothes.

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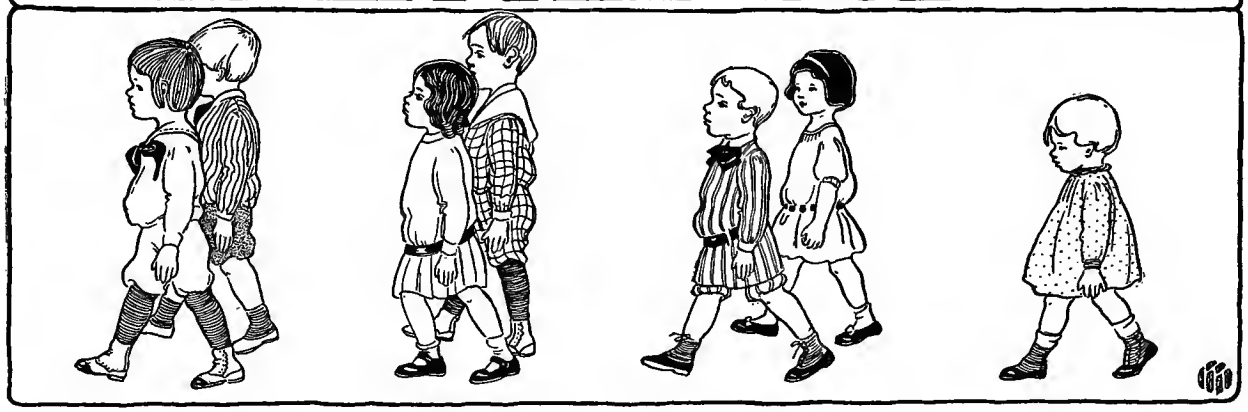
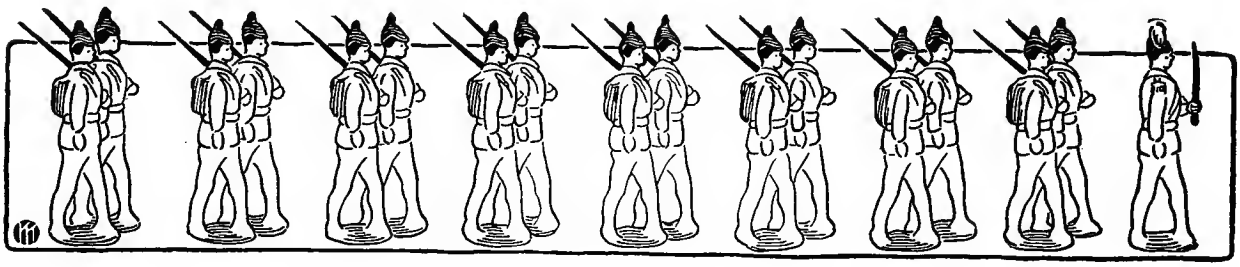
# THE · LITTLE · SOLDIER



THE children form for the play during the first two measures of music. They march around the room for seven measures, then right about face (eighth measure) and march in the opposite direction. When the retreat begins at the ninth measure, they break ranks and go to the places from which they started.

"The Little Soldier" is a development of the idea in the game "Playing Soldier." In that the things which the child himself sees as important are related in the plot. But in this plot certain things that a soldier is always ready to do are the essential parts related. If the bugle calls, he must be ready to go to march, and he must get there on time. He goes out on his duty and he comes back again. At the retreat he breaks ranks and goes away. Children are interested in playing this after they have been told some of the important events in a soldier's life.

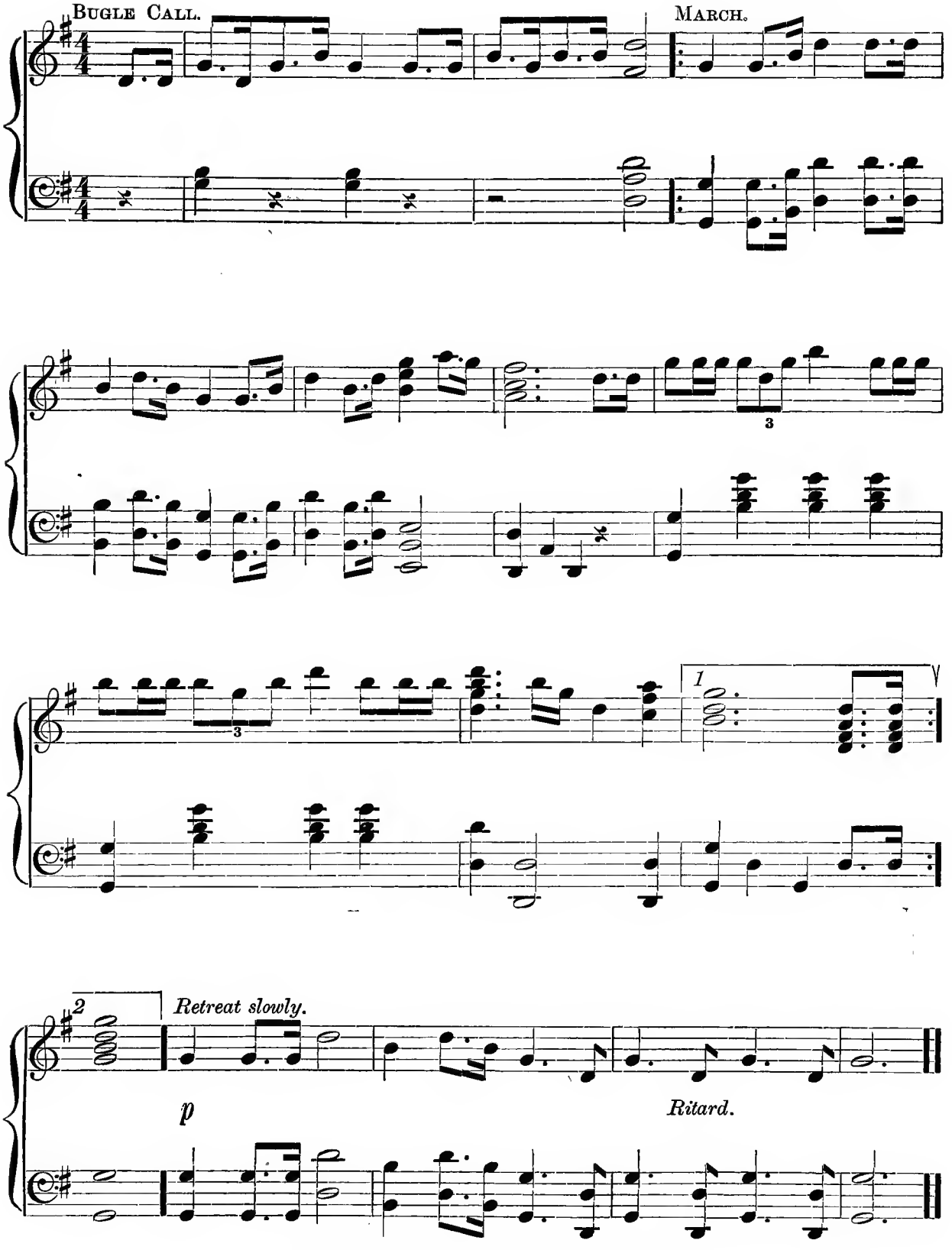


# THE LITTLE SOLDIER.

ELIZABETH ROSE FOGG.

BUGLE CALL.

MARCH.

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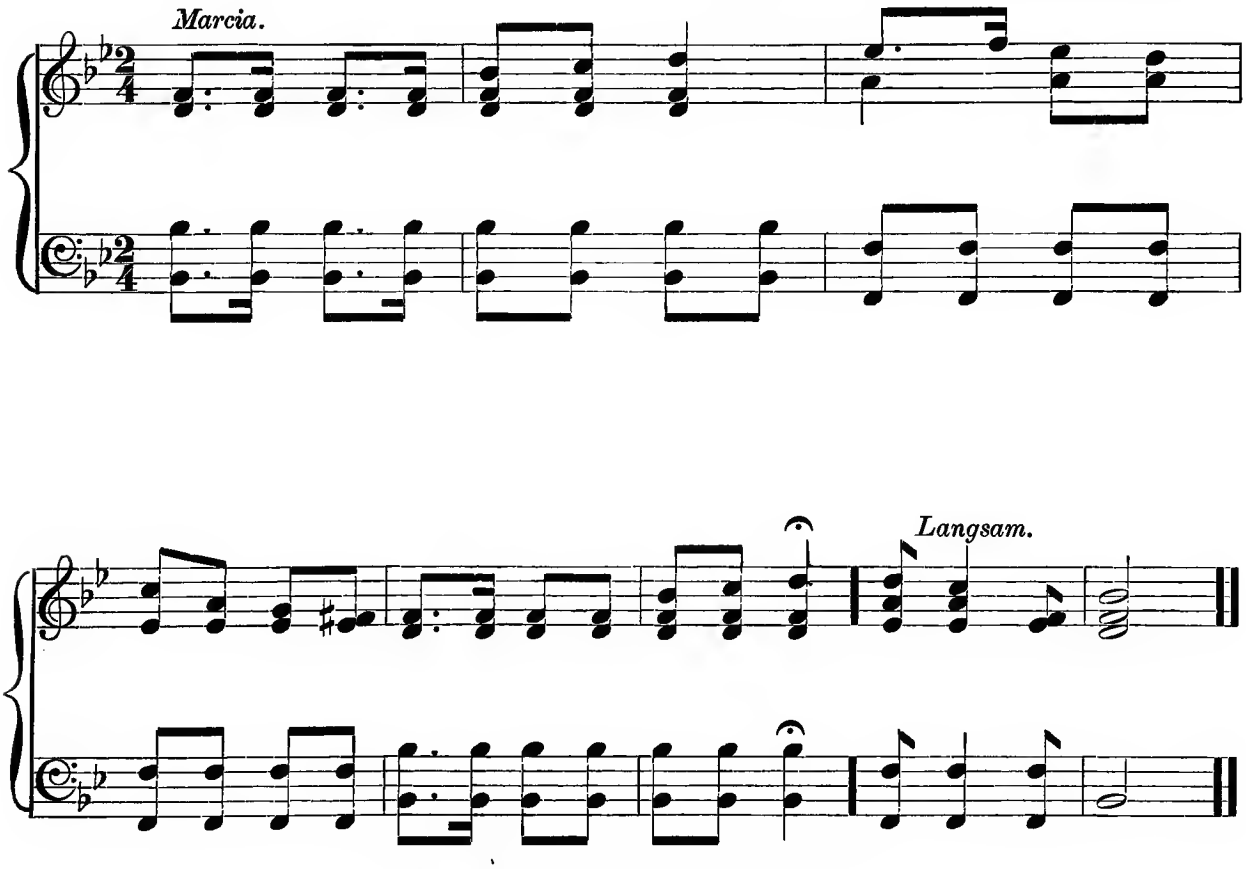
## PLAYING SOLDIER.

The children are in a circle. They all march very stiffly and proudly for six measures. They then turn toward the center and salute gravely and slowly. The music repeats as they turn and march again. The game may be repeated several times to its climax.

Two things seem most prominent in the child's idea of soldier. The marching to a drum and the emphatic salute. These two things seem to form a starting point for the soldier idea in the mind of a little child.

Harmonized by ELIZABETH ROSE FOGG.

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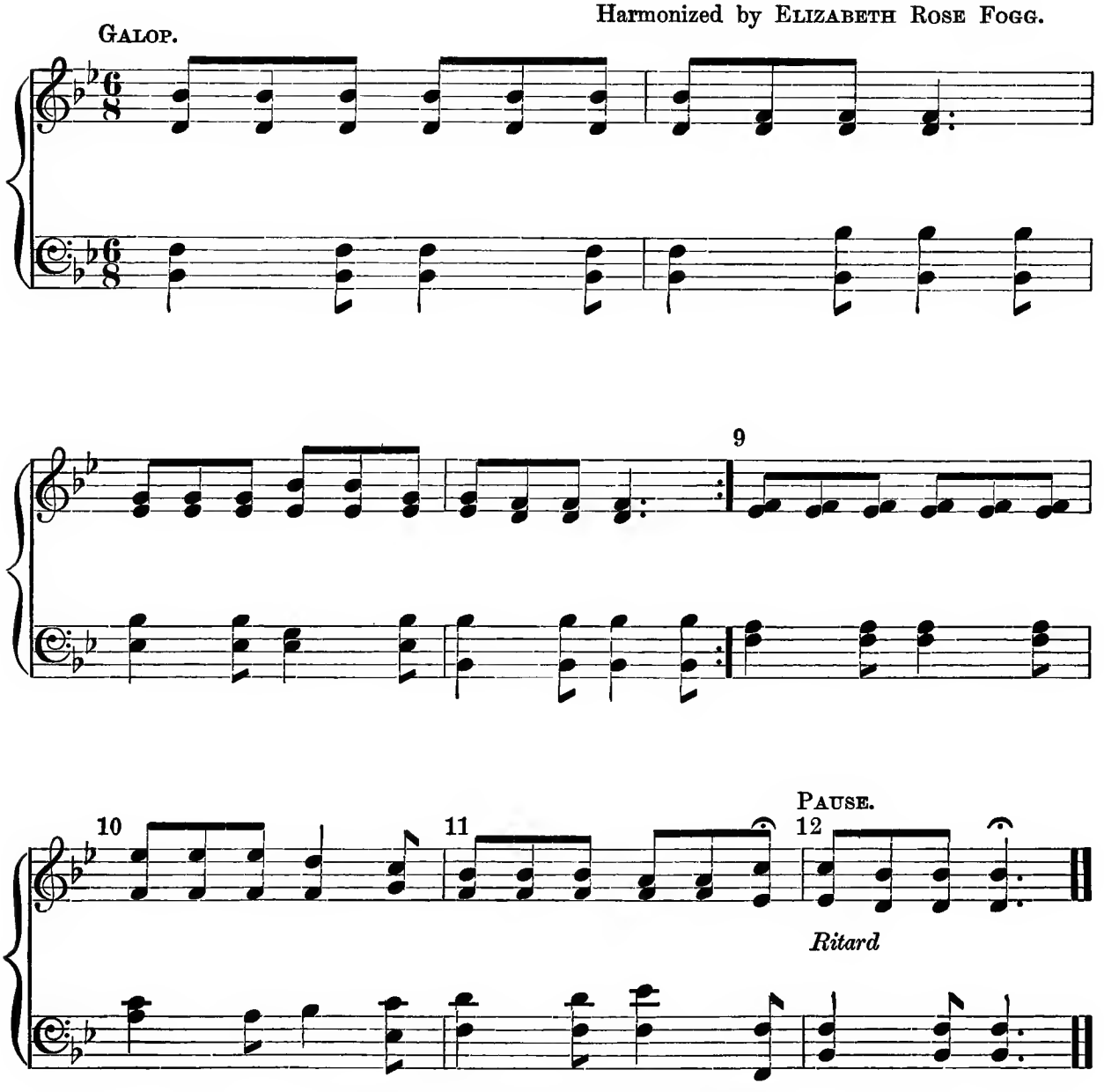
## PLAYING HORSE.

The children are in a circle. They start off galloping and go faster and faster during eleven measures, then they rein in with great prancing on the twelfth measure.

The game is a fine example, in its elemental form, of cumulative repetition to a climax. It can be played in several ways. The horses go somewhere and arrive in great style. Fire horses go like this—perhaps that's one reason why children so love to follow them until they stop short from high speed. Several children can play horse and take people out to ride. Several really good forms ought to develop from this very simple one.

Harmonized by Elizabeth Rose Fogg.

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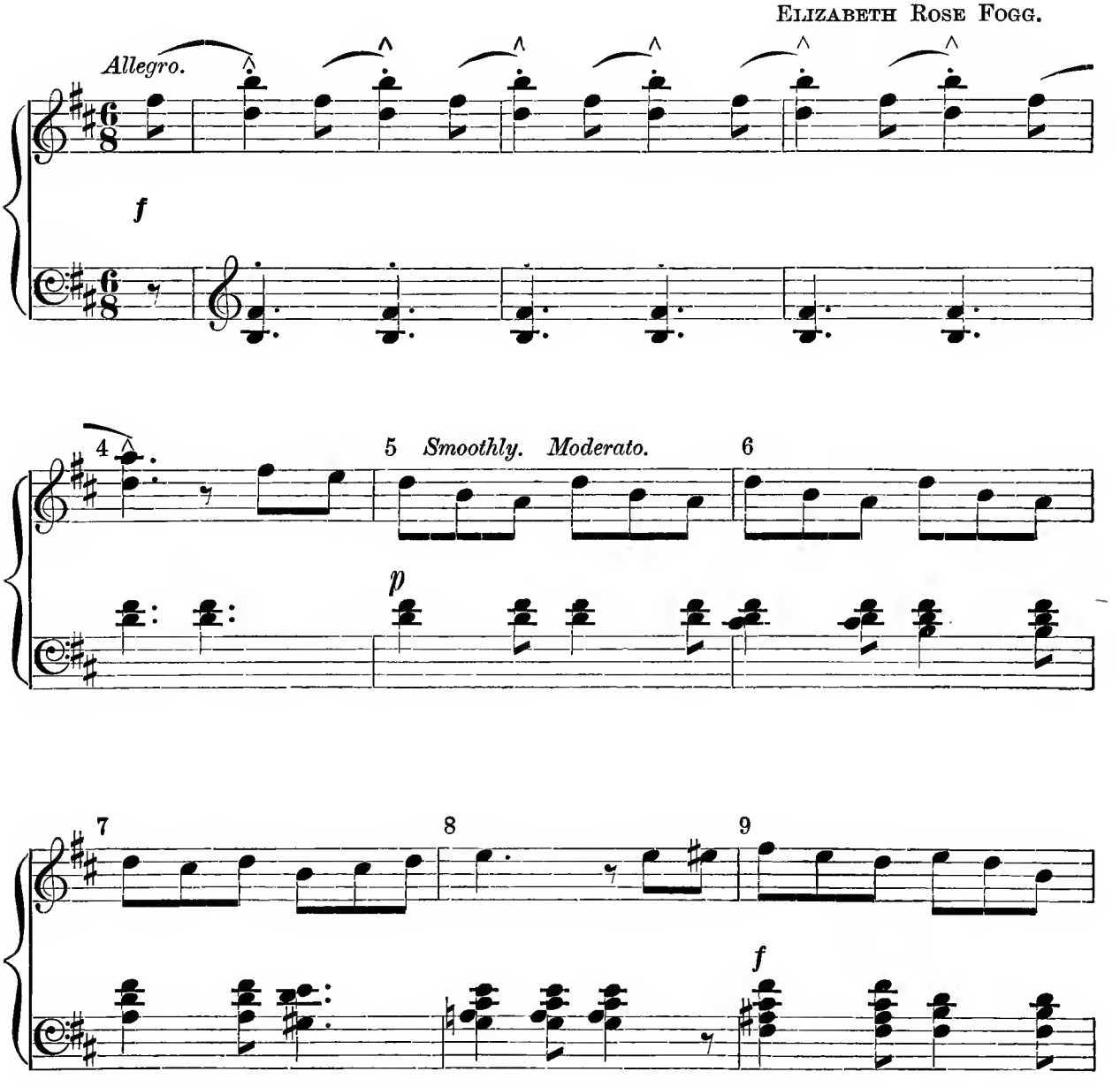
## THE HORSES ARE COMING.

If the game is played in a circle, no description is necessary with the very well-marked music. But it is much more interesting after the children have played such games as this, to divide the class into groups, and let them go in these several ways. The first group goes trotting by, the next ambling, the third group canters, and the fourth gallops along, and then off out of sight. The music can repeat from the fourteenth measure and all the groups go galloping past and away.

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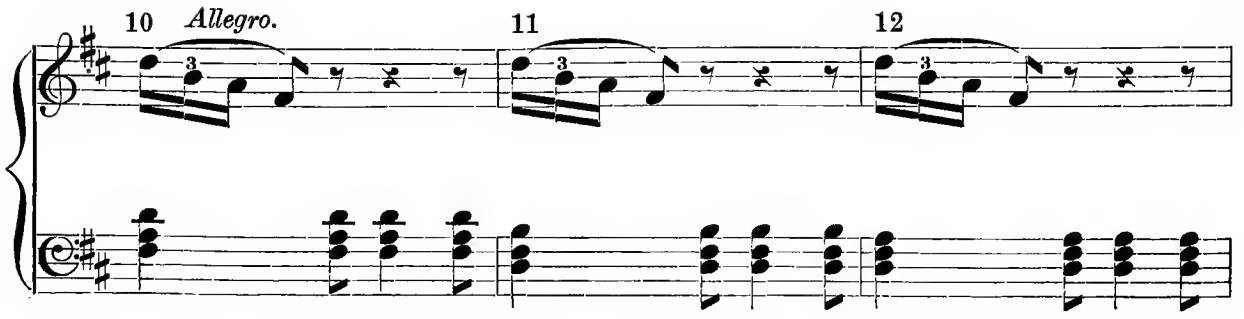
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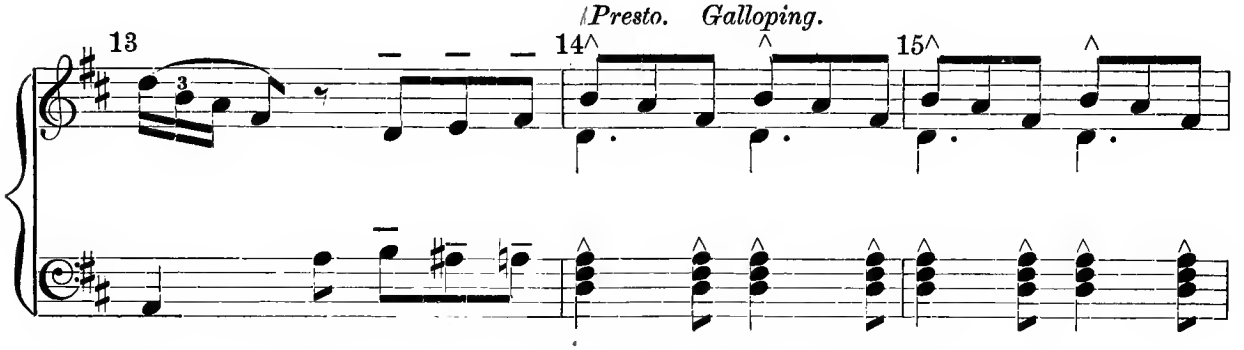
Allegro.
11
12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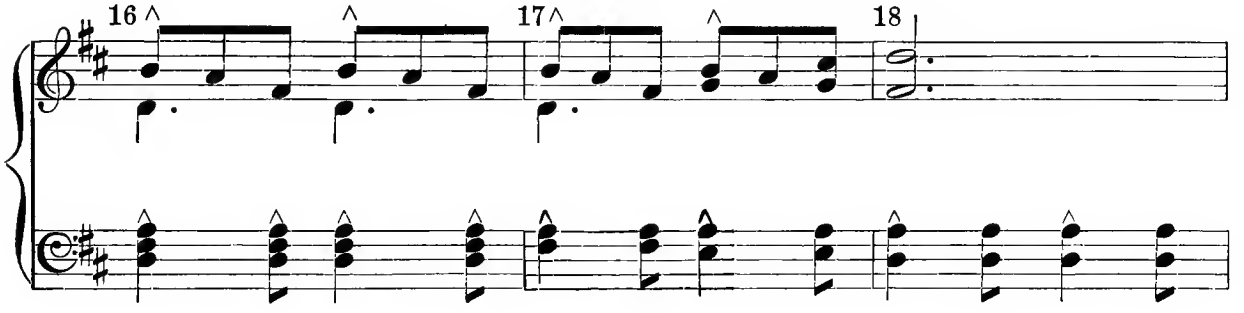
Presto. Galloping.
14
15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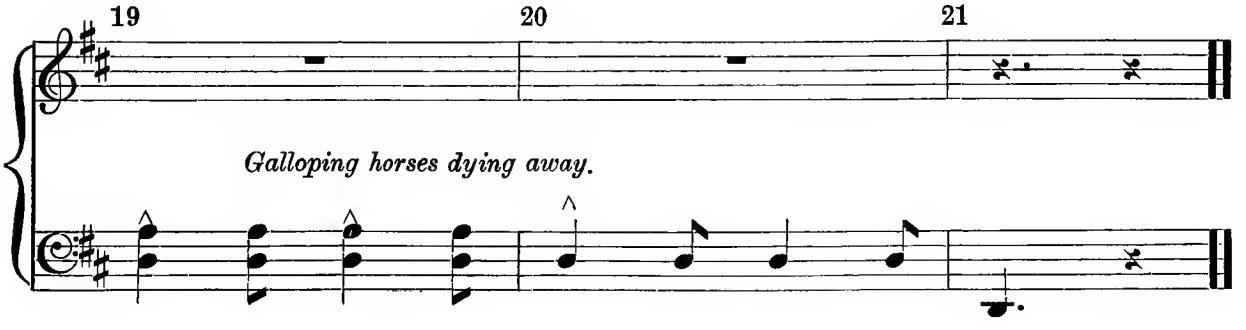
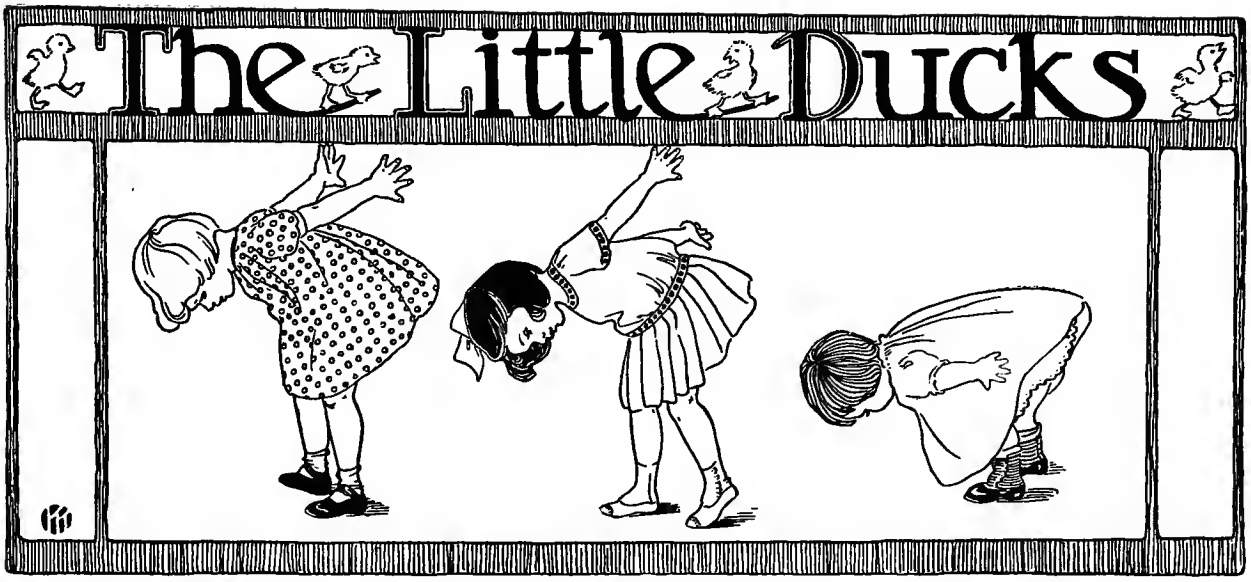
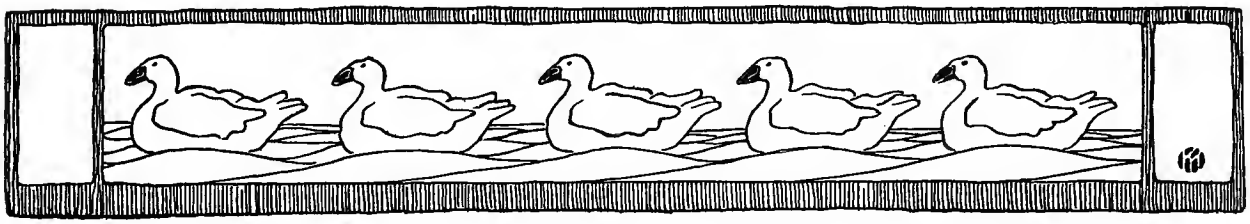

19
20
21
Galloping horses dying away.




THE children may play in a circle or they may follow a leader who goes where she wishes. They all walk during the first three and one-half measures, using their arms down by their sides as a duck uses its legs. At the last two notes of the fourth measure, they stop, duck their heads down in front, and swing their arms up behind them as a duck swings its legs. The music repeats and they start again.

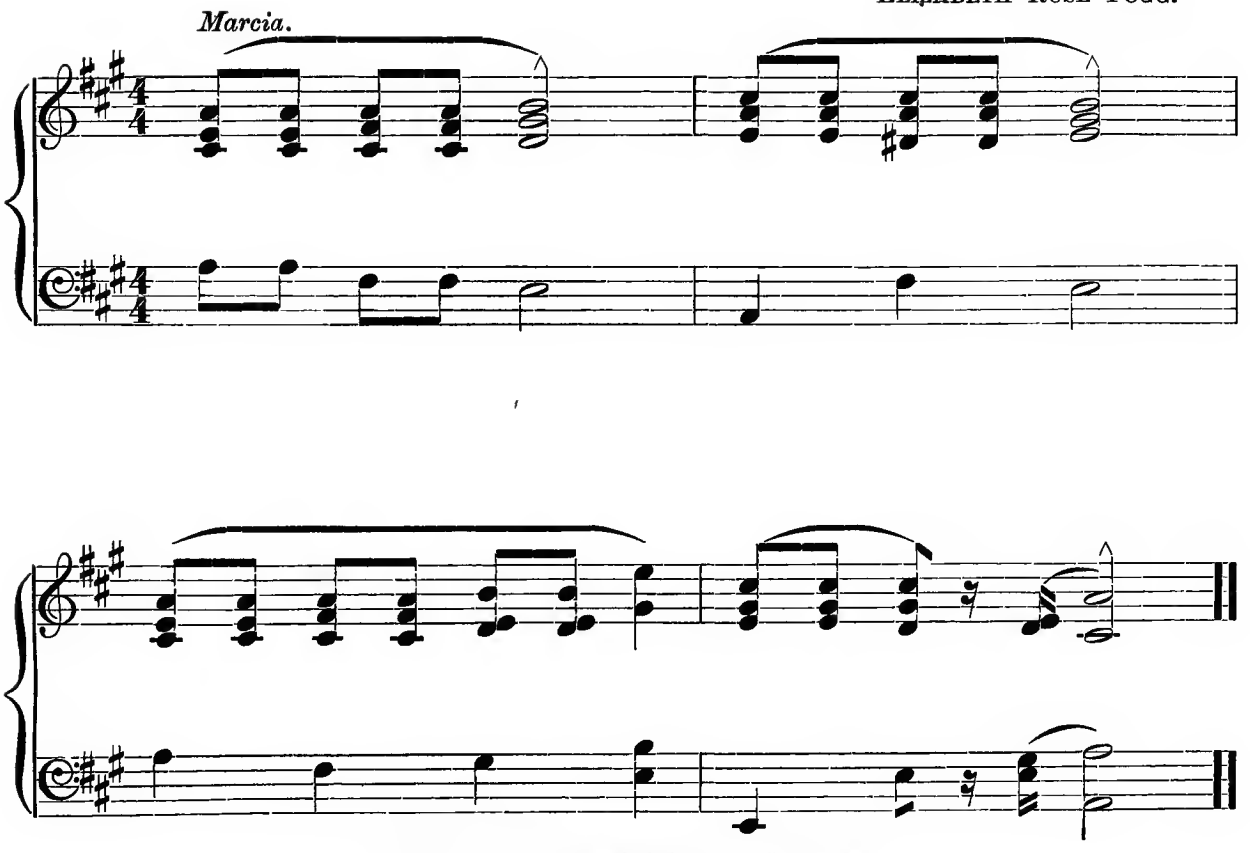
The teacher must watch to see that children never repeat such games beyond the climax in feeling. It is easy to see in the faces of little children how long repetition is really cumulative. The artist never repeats *mechanically*.



# THE LITTLE DUCKS.

ELIZABETH ROSE FOGG.

*Marcia.*



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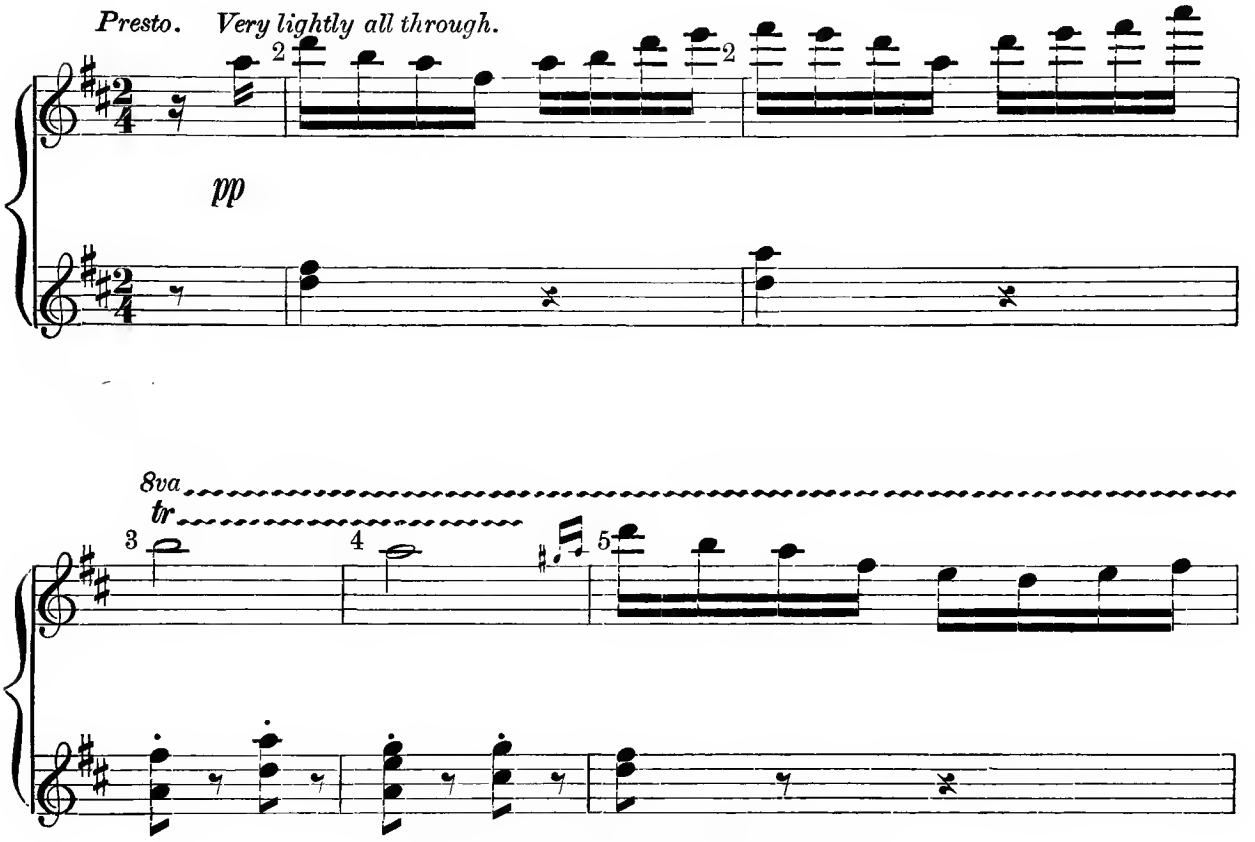
## THE LITTLE BIRDS.

The children form in a circle with four or five in the center ready to fly away. During the first two measures they run lightly out of the circle, and during the third and fourth, they wheel about as they fly. The movement of two running and two wheeling measures continues until the tenth measure when the running movement accelerates to the twelfth measure. Then they all stop and turning about, *hop* back into the circle again.

The game repeats with new players in the center.

In this game the greatest freedom of action ought to be allowed.

ELIZABETH ROSE FOGG.

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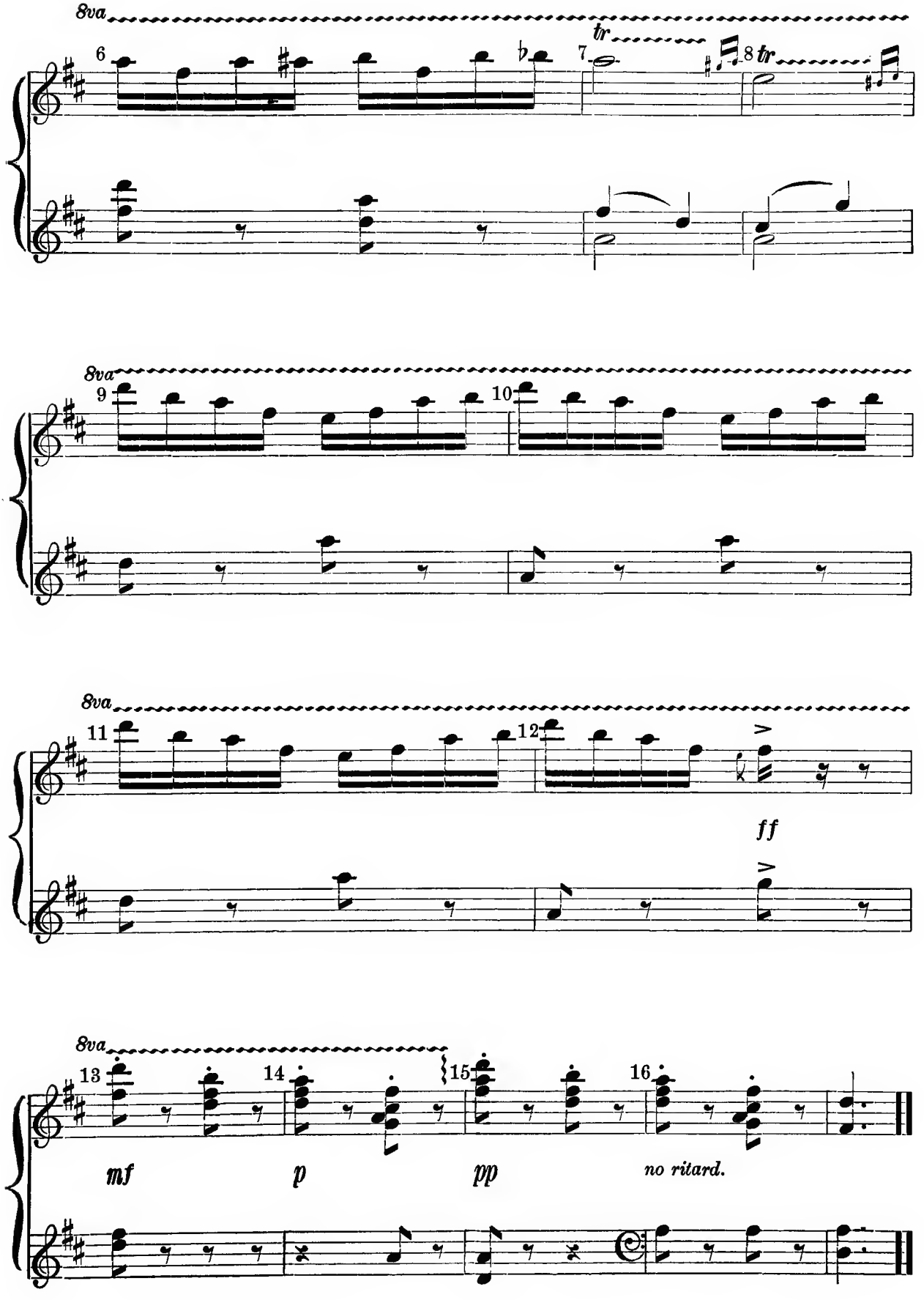
8va
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tr
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16
mf
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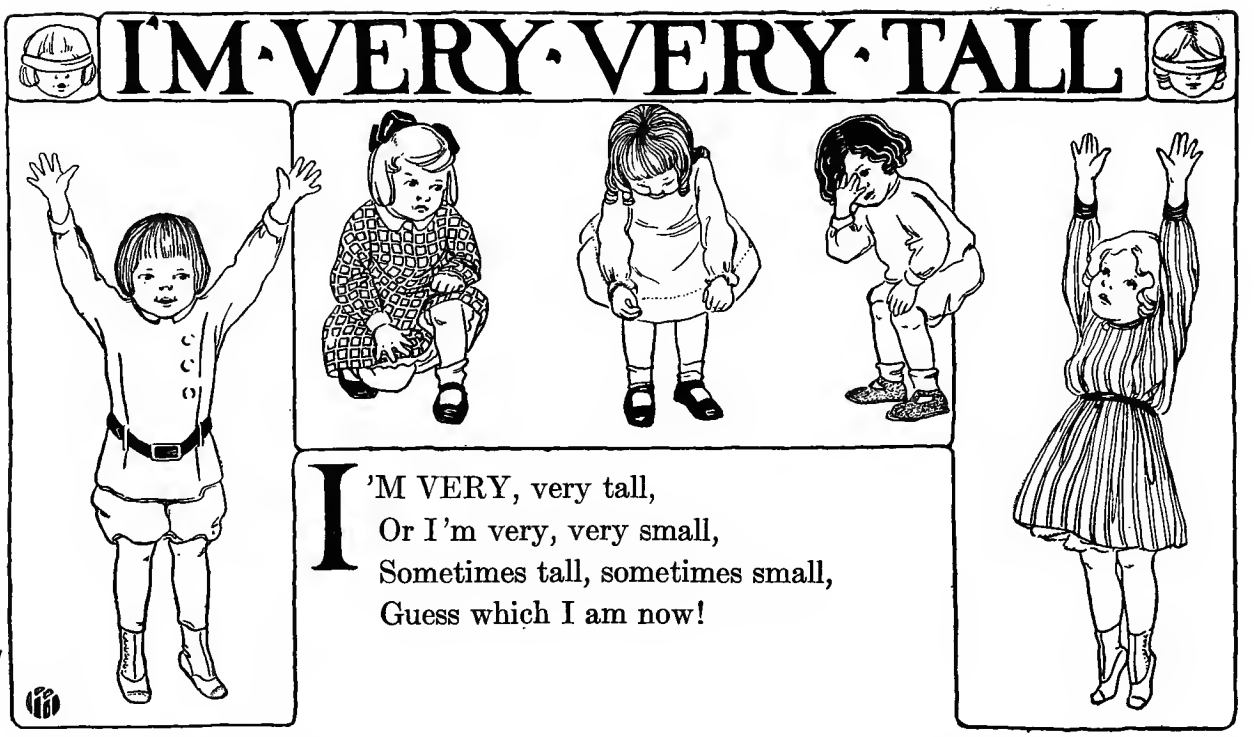
pp
no ritard.




The children are in a circle with one child in the center who covers her eyes. Some one in the circle is chosen to tell them which they are to be—tall or small—at the end of the game. As they sing, "I'm very, very tall," they all stretch up as high as ever they can. When singing, "I'm very, very small," they make themselves as tiny as possible. They stretch up again as they sing slowly—"sometimes tall" and down with—"sometimes small." After a very short pause while the one named at the beginning of the game gives the signal for them all to be either tall or small, they sing quickly, "Guess which I am now!"

For very little children it is better to change those having the principal parts each time the game is played.

# I'M VERY, VERY TALL.

ELIZABETH ROSE FOGG.

*Marcato.*

*f* I'm ve ry, ve ry *f* tall, I'm *p* ve - ry, ve - ry *pp* small;

*f* Some - times tall, *pp* some times small, *f* Guess which I am now?

*Accel - er - an do*

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## HIDE AND SEEK.

Hide and seek! Hide and seek!
Oh, you dare not, dare not peek.
Look and see when you are bid
Who it is that we have hid!

The children form in a double circle, with one of their number in the center who covers her eyes. While they are walking around and singing, another child chooses some couple to hide behind. As they finish singing, all face center and the child on the outside hides behind some two who cover her with their skirts. The one in the center must *guess* where the missing child is, and then who she is. At the first of the school year, it usually causes enough *suspense* in the game to find the child. Later, the fun is to guess who is hidden.

# HIDE AND SEEK.

ELIZABETH ROSE FOGG.

*Moderato.*

Hide and seek! Hide and seek! Oh, you dare not, dare not peek.

Look and see when you are bid, Who it is that we have hid.

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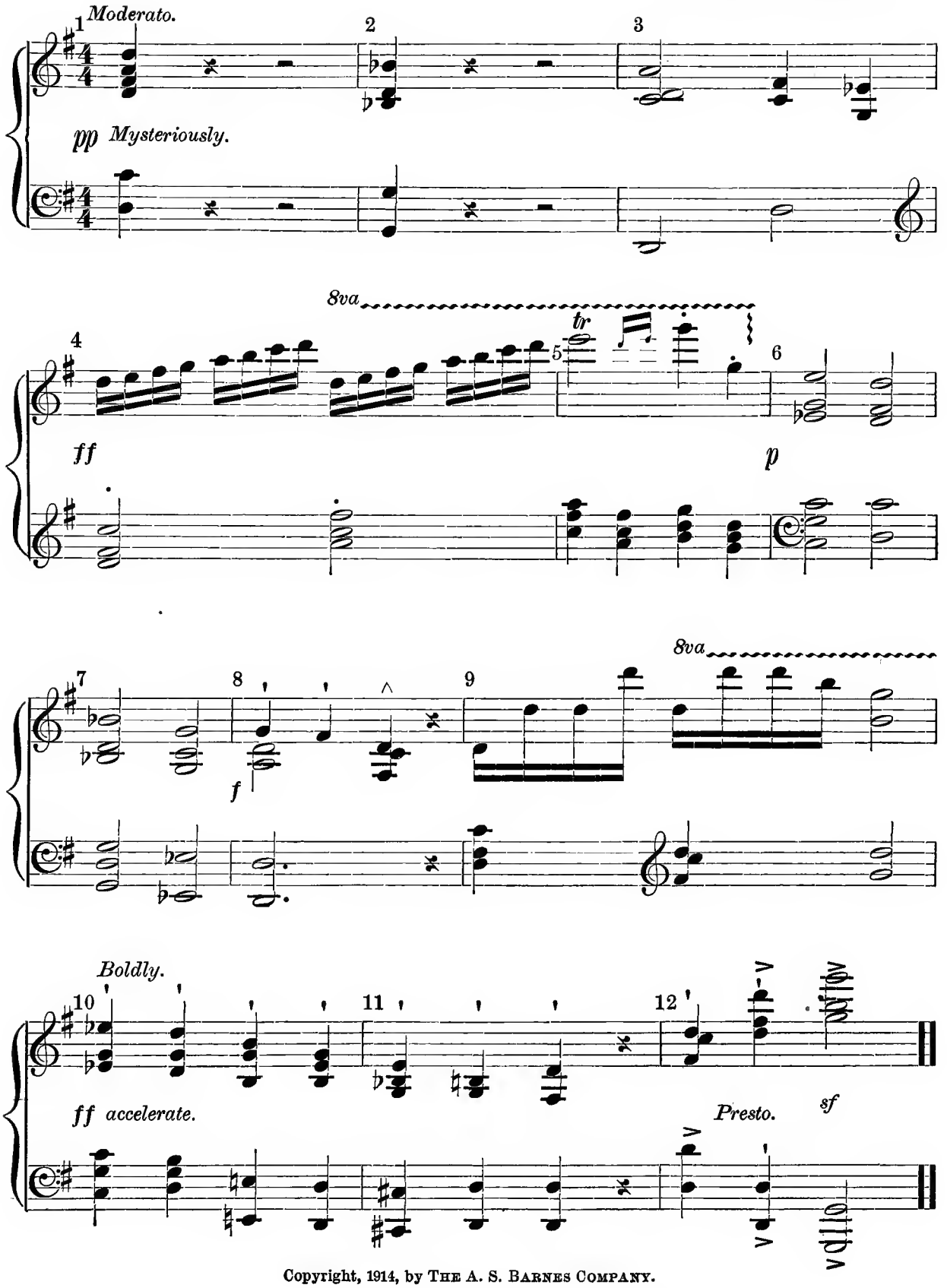
## LOOK OUT!

The children are in a circle with one in the center who covers her eyes. During the first three measures they all walk slowly and cautiously toward her, watching to see what she is going to do. Suddenly she takes her hands away from her face and they run away as fast as they can. (Measures four and five). But they look back and the child in the center is just laughing because she frightened them. They turn and go toward her again (measures six, seven, eight). This time they are much bolder and they go faster. On the last note of the eighth measure, the center child starts toward them. They run again (measure nine). But she laughs at them once more and they all turn (measure ten) and go boldly toward her laughing. In the center, they jump up and down as they clap their hands with glee.

# LOOK OUT!

Elizabeth Rose Fogg

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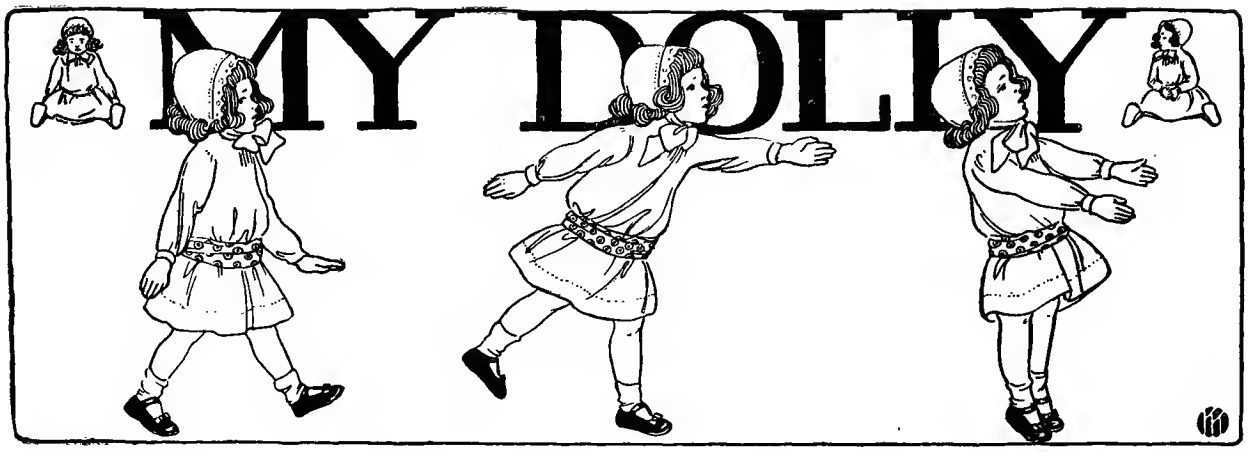
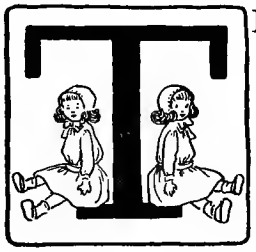


THIS is the way my dolly walks,
This is the way she walks, you see.

This is the way my dolly runs,
This is the way she runs, you see.

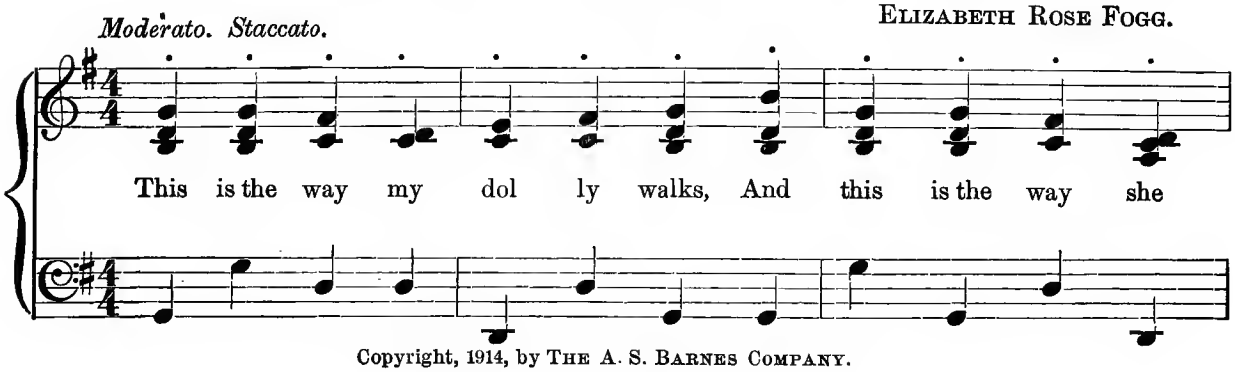
This is the way my dolly hops,
This is the way she hops, you see.

This is the way my dolly talks,
This is the way she talks, you see.

The children are in a circle. They make themselves very stiff in the joints and move like dolls as they go around singing the first stanza. During the second stanza they run, and during the third, they hop. At the fourth stanza, they push the spring in their chests with great vigor, and many times the words sung are the ones their own dolls speak, instead of the ones written above. It is needless to say that the laughing climax comes spontaneously at the end of the game.

## THIS IS THE WAY MY DOLLY WALKS.

ELIZABETH ROSE FOGG.

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*Runs. Allegro.*

walks, you see. This is the way my dol - ly runs, and

this is the way she runs, you see. *Hops. Allegro.* This is the way my

dol - ly hops, and this is the way she hops, you see.

*Talks. Lightly.*

This is the way my dol - ly talks, and this is the way she talks, you see.

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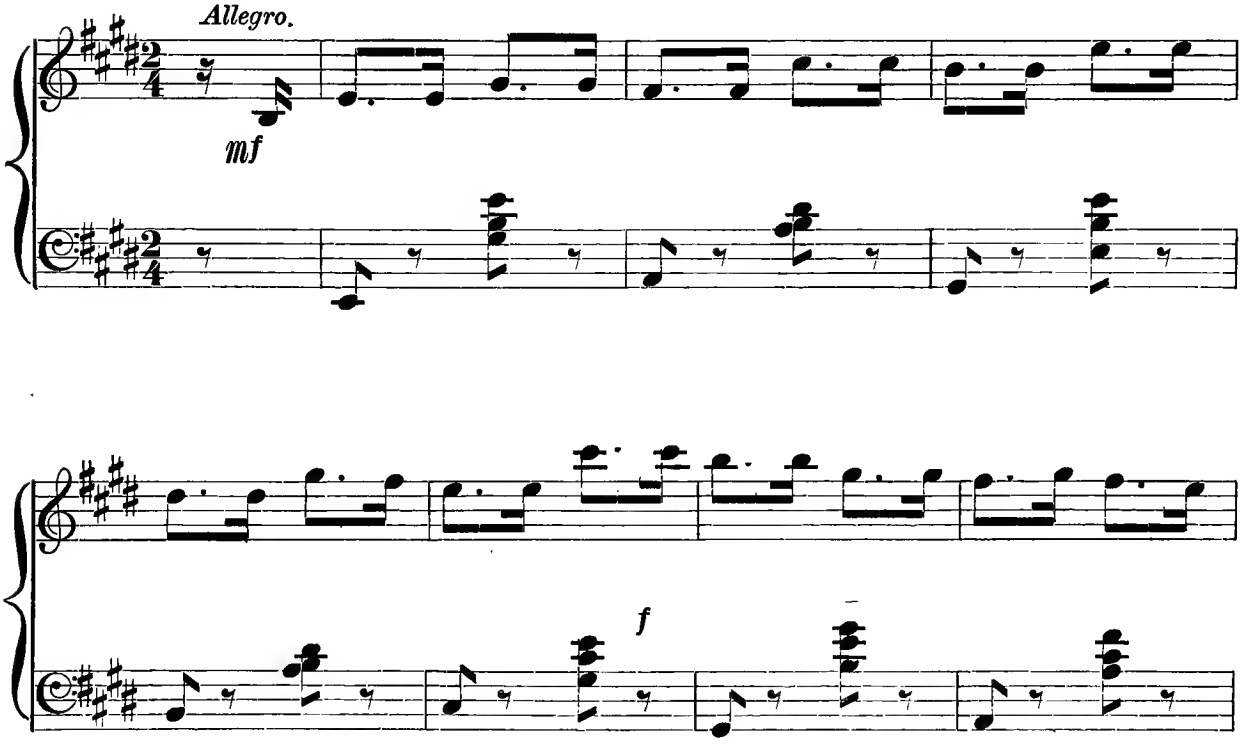
## JACK AND JILL.

The children start off in a double circle skipping joyously. They begin quite moderately but increase in speed until, at the beginning of the tenth measure, they are skipping pretty fast and with a very high step. On the fourteenth measure, they all fall down. And the "boo hoo" follows in the sixteenth, etc., measures.

"Jack and Gill" is typical of an experience common to us all. We remember starting off to school on a fine morning with very clean clothes, with lunch basket filled, and with such happy hearts that we couldn't help skipping along. But we stubbed our toe—it was all over.

ELIZABETH ROSE FOGG.

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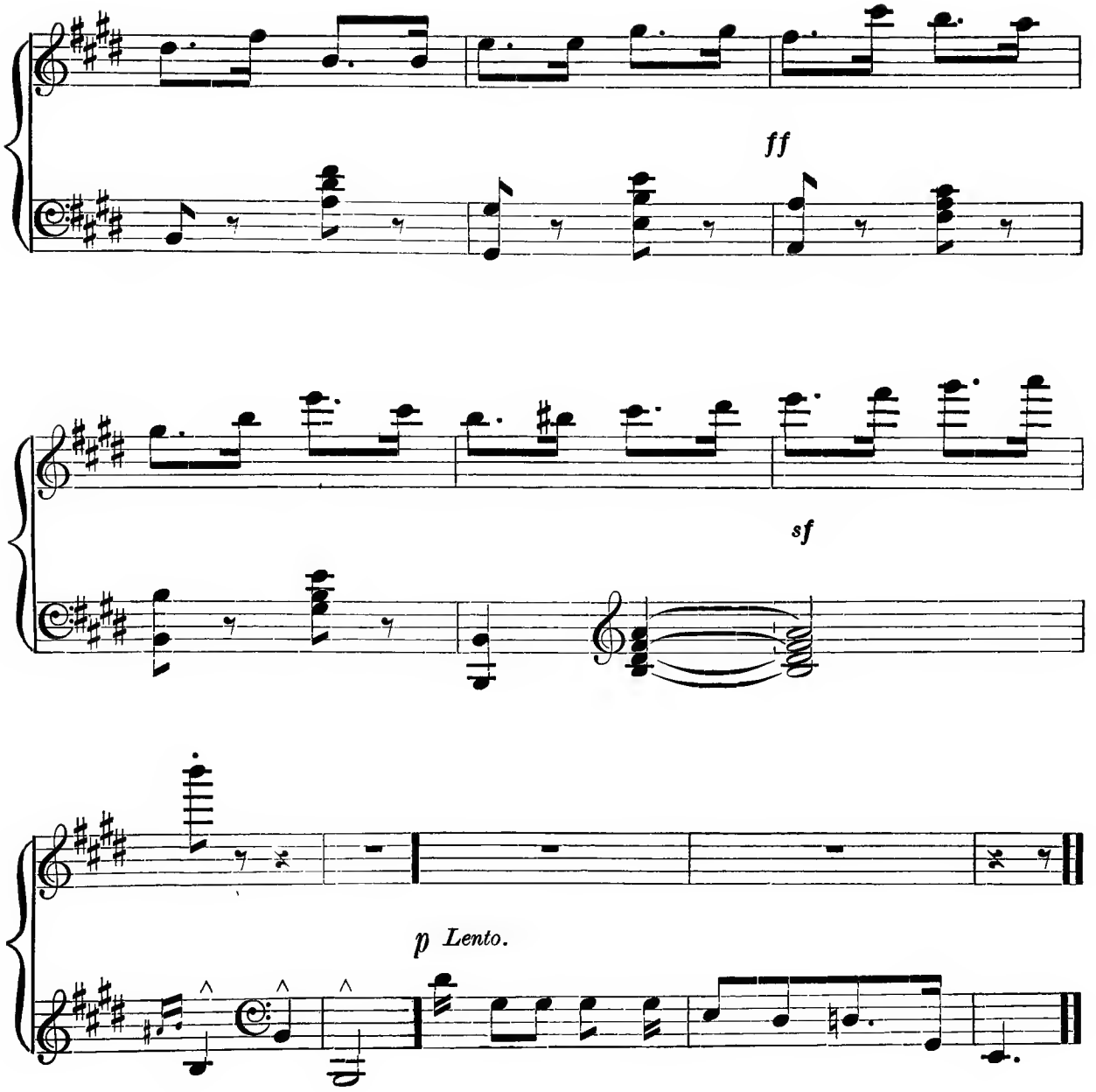

ff
sf
p Lento.

## THE PUSSY CAT AND THE LITTLE MOUSE.

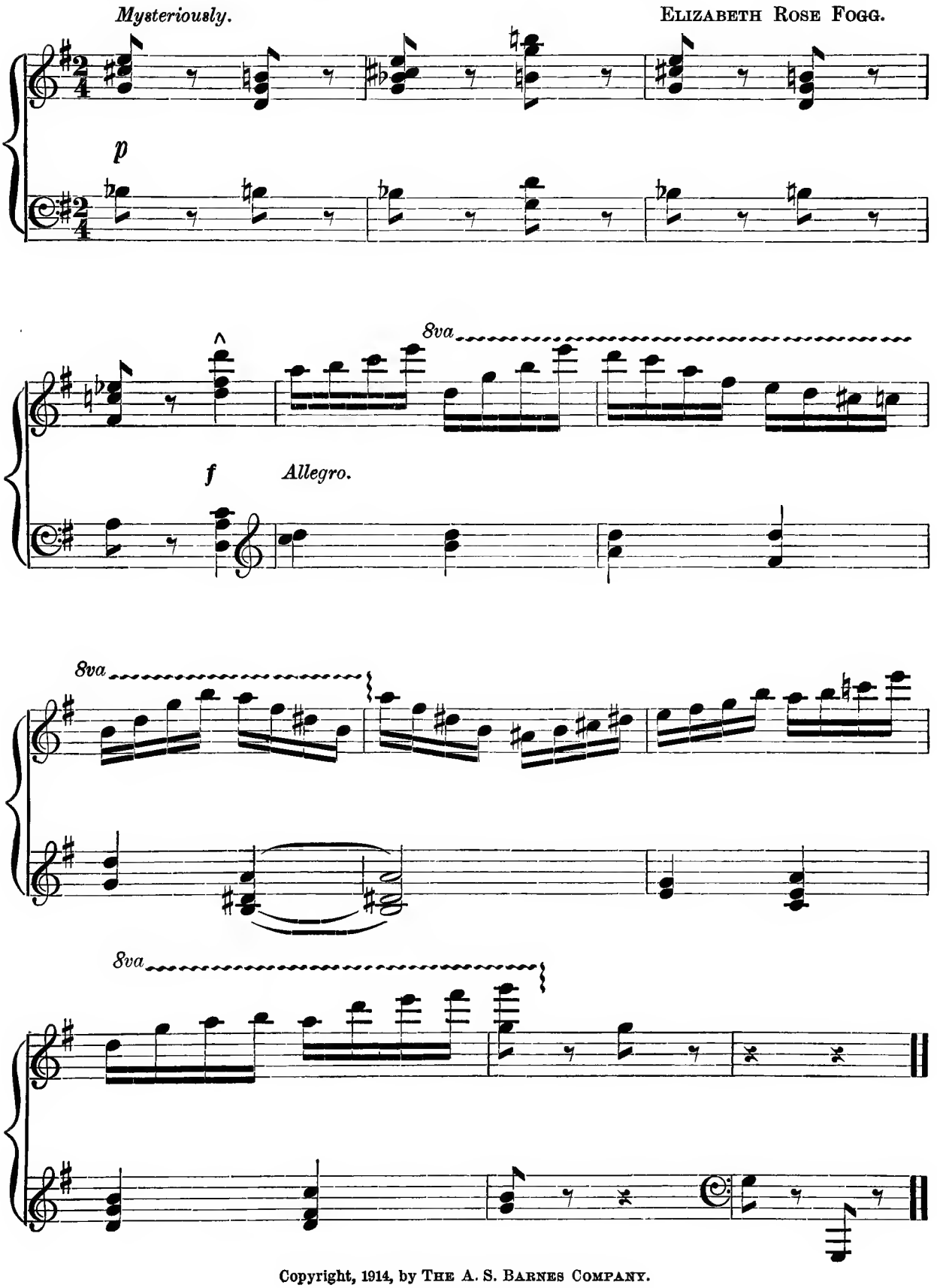
The children are in a circle. One is chosen for the cat and another one, on the opposite side of the circle, for the mouse. The cat during the first four measures, comes creeping softly and slyly around to the mouse. At the last note in the fourth measure, the mouse sees the cat coming and runs away around the circle. The cat chases it, and at the eleventh measure, the mouse reaches its place and gets home again, safe at last.

In characterization we need to remember the very important cat that only frightens a little mouse.

The length of the music is planned for a medium sized circle. If it is necessary some measures can be repeated to give the time necessary to run around the circle.

# THE PUSSY CAT AND THE LITTLE MOUSE.

ELIZABETH ROSE FOGG.

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# HEY! DIDDLE! DIDDLE!

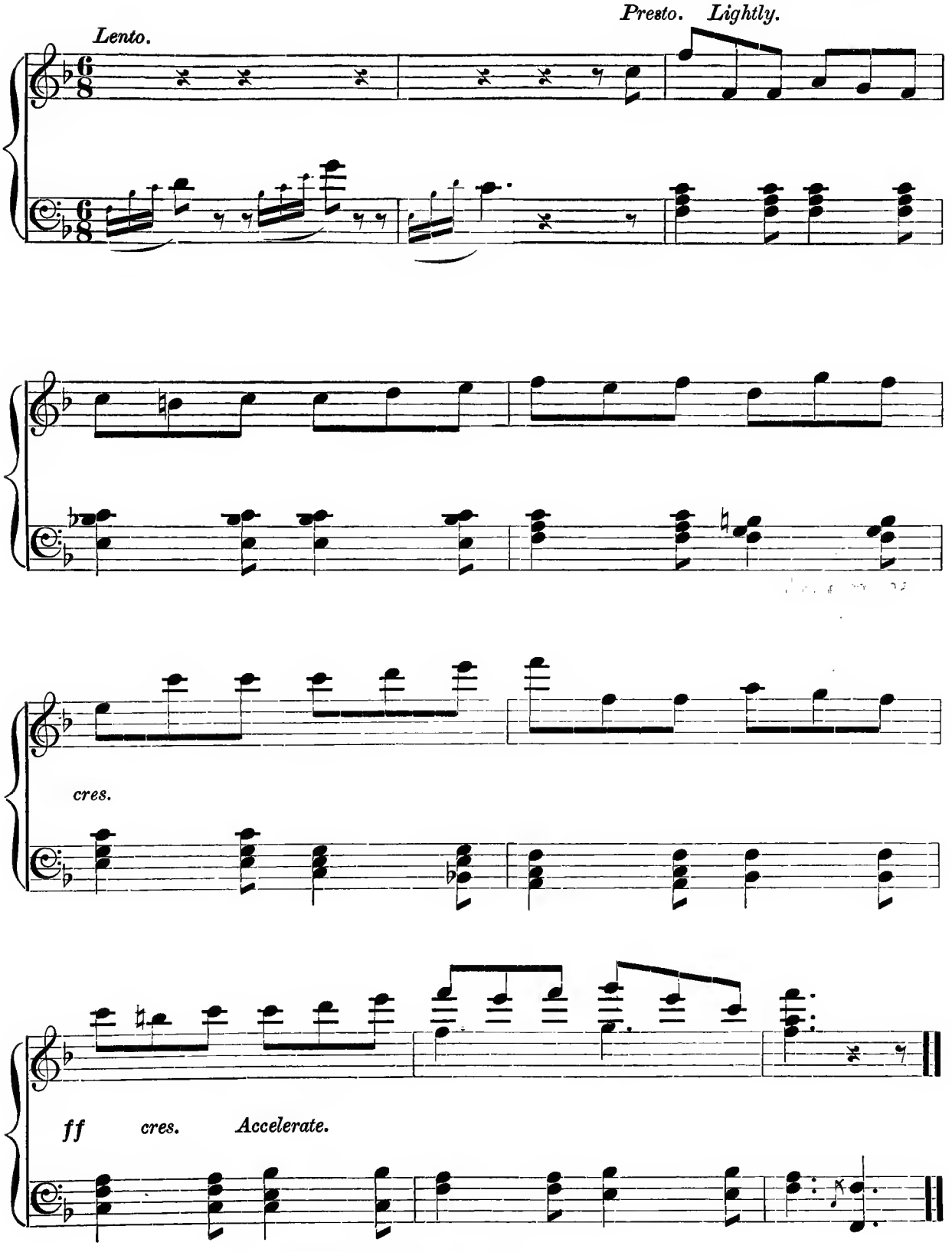
DURING the first two measures, the children get ready in the circle for the play. Sometimes they run, sometimes clap their hands and sometimes they jump up and clap their hands. It depends on how excited they are at the beginning of the dance. At the third measure, they begin skipping around the room. They skip higher and faster with increasing speed and greater variation of step until the tenth measure. Then they drop to the floor with a sigh of relief.

This game can never be played in cold blood. It is an expression of certain moods that we all know in children. When they are so excited that they cannot stand still, or when everybody is beginning to go wild, are familiar enough instances of the times when such moods are seeking expression.

The teacher can, if she is alive to such situations, insert such controlled expression as comes to a climax in place of the wild time that often ends in tears.

# HEY! DIDDLE! DIDDLE!

ELIZABETH ROSE FOGG.

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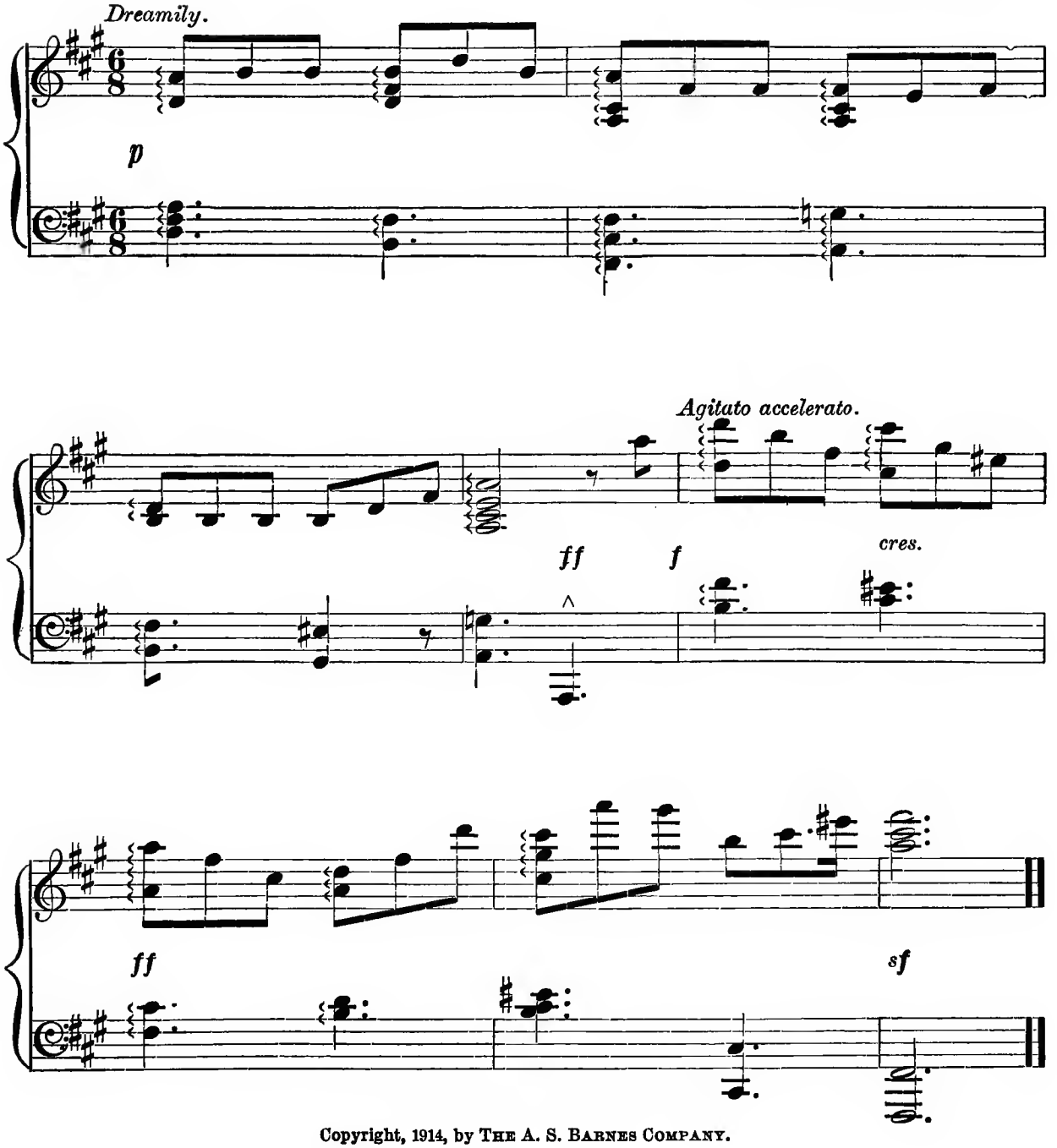
## LITTLE MISS MUFFET.

During the first four measures all the players sit in a circle or a group, rocking themselves and eating very complacently. At the beginning of the fifth measure, they jump up and run away in great excitement.

Two moods are related in this game,—the first, the self-complacent attitude that is apt to appear, even in adults, when everything is going smoothly, and the second, the excitement of the unexpected catastrophe that appears when one is so very comfortable.

# LITTLE MISS MUFFET.

ELIZABETH ROSE FOGG.

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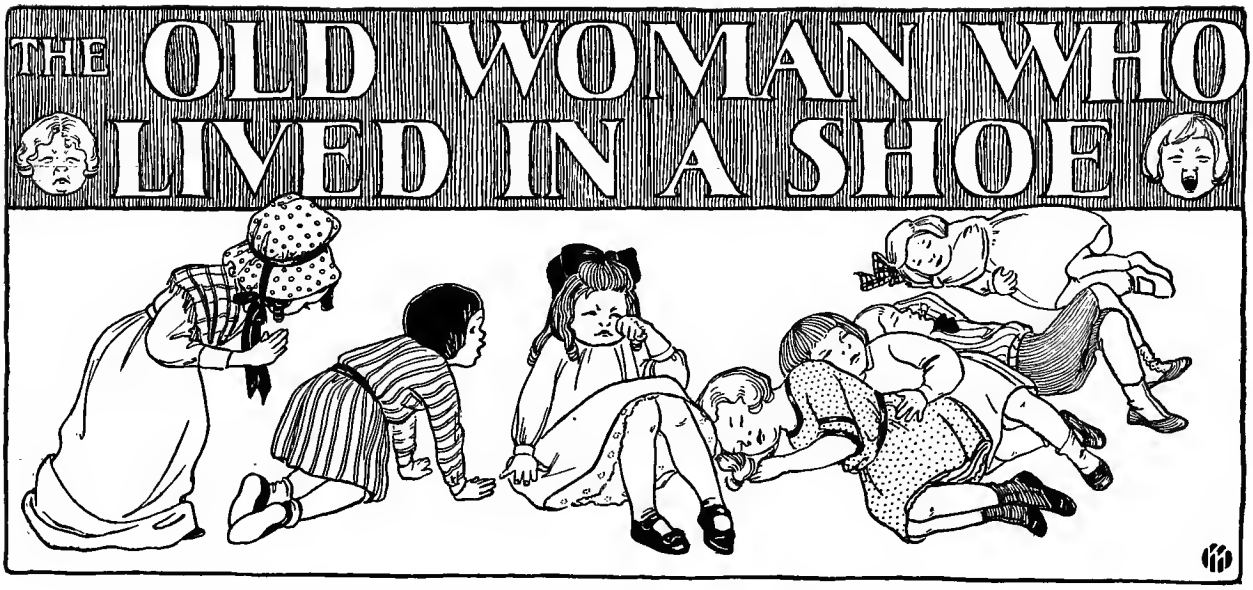
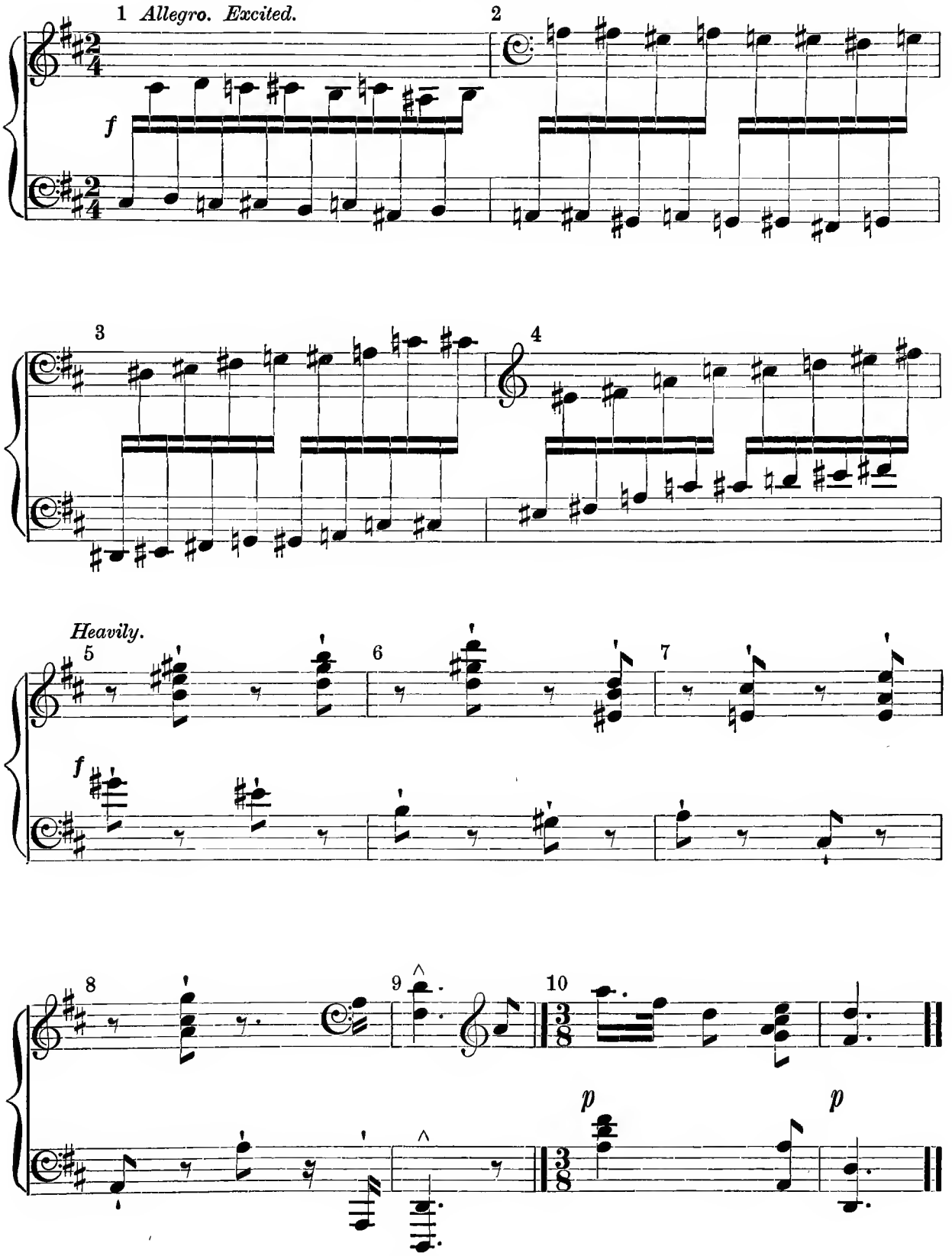



The children are in a circle with one in the center to represent the old woman. During the first four measures they run excitedly about as if in some game and not paying any attention to the one in the center. At the fifth measure the center player pretends to beat them all soundly. They gradually become quieter until the ninth measure when all are still, and they are lying down peacefully sleeping, at the tenth measure.

To represent the confusion of the first four measures, it is necessary to have a very definite plan of action. Some of the players must go in a certain path following a leader and others in another. Until the teacher realizes that the more confused and complex the action, the greater the need of definite organization, it is better not to attempt this type of dramatization. On the other hand, it is one of the most vivid ways of training the expression of changed moods.

# THERE WAS AN OLD WOMAN.

ELIZABETH ROSE FOGG.

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## NUTS IN MAY.

1. Here we come gathering nuts in May,
   Nuts in May, nuts in May.
   Here we come gathering nuts in May
   So early in the morning.

2. Whom will you have for nuts in May,
   Nuts in May, nuts in May?
   Whom will you have for nuts in May,
   So early in the morning?

3. We will have (Mary) for nuts in May,
   Nuts in May, nuts in May.
   We will have (Mary) for nuts in May
   So early in the morning.

4. Whom will you have to pull her away,
   Pull her away, pull her away,
   Whom will you have to pull her away,
   So early in the morning?

5. We will have (Jane) to pull her away
   Pull her away, pull her away.
   We will have (Jane) to pull her away
   So early in the morning.

The children form in two lines about six or seven feet apart. The first line walks toward the second during the first four measures, singing:

"Here we come gathering nuts in May
Nuts in May, nuts in May."

They walk backward to their starting place during the next four measures singing:

"Here we come gathering nuts in May,
So early in the morning."

The second line then walks toward the first line on the first four measures, singing:

"Whom will you have for nuts in May,
Nuts in May, nuts in May?"

They walk backward on the next four measures as they sing:

"Whom will you have for nuts in May
So early in the morning?"

The first line continues with the third, and then the fifth stanza and the second with the fourth.

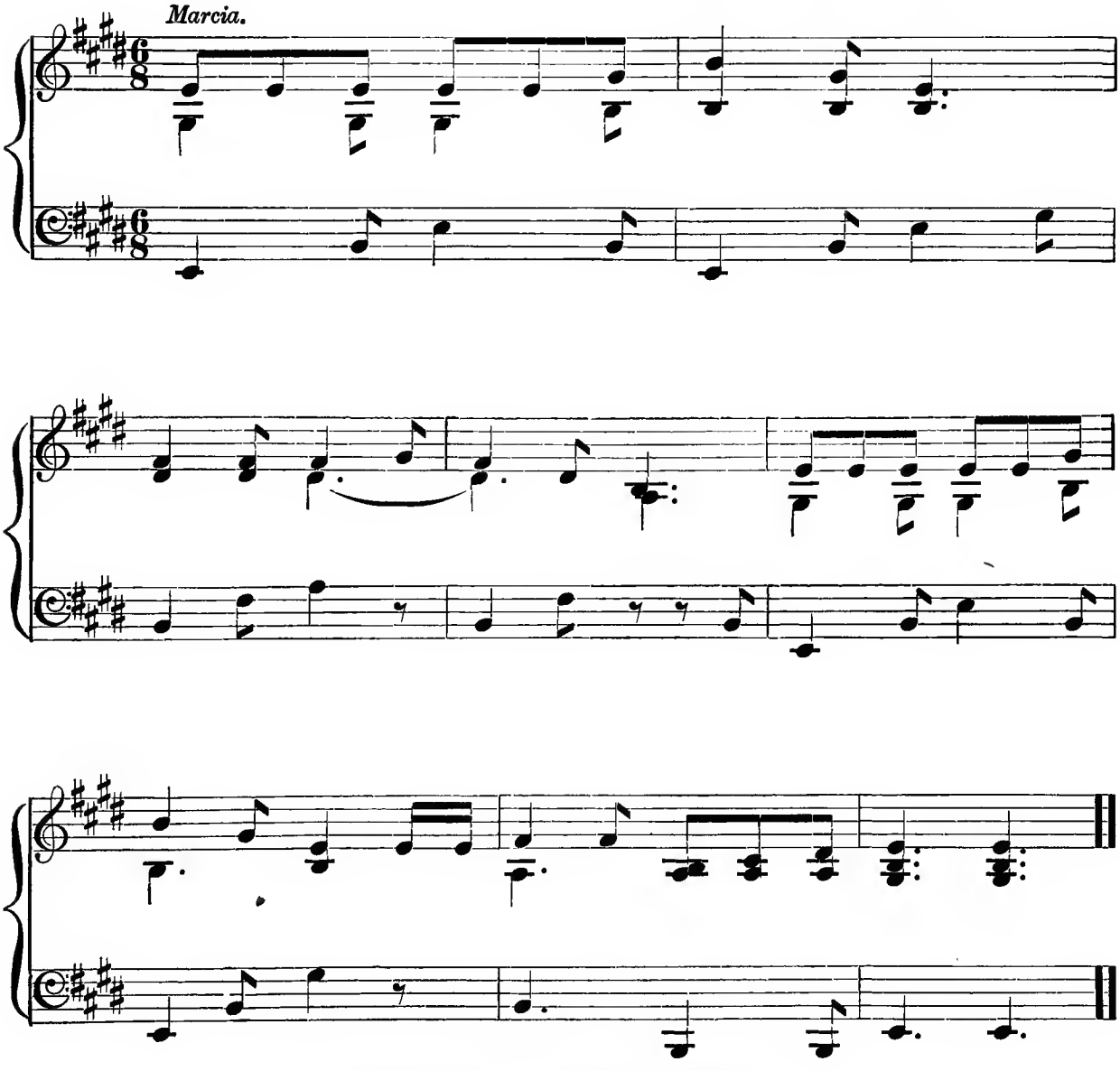
At the end of the fifth stanza, the two players (Mary and Jane) chosen come out between the lines. They join right hands and place one foot against a chalk mark on the floor to see which can pull the other across the line. (The teacher needs to control this by signal; *i.e.*, counting one, two, three). The one who succeeds takes the other child to join her line as an added player.

The game now repeats with the second line beginning, and singing stanzas one, three and five. This, of course, gives the second line the choice at the end of the game. The game continues in this alternating manner until one side has added a certain number of extra players. Dramatically, the game is over as soon as one side is thought to be stronger than the other.

OLD ENGLISH.

## NUTS IN MAY.

Harmonized by ELIZABETH ROSE FOGG.

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## THREE LITTLE SHIPS.

1. Three little ships came sailing by,
   Sailing by, sailing by,
   Three little ships came sailing by,
   On Christmas Day in the morning.

2. And what was in those ships all three
   Ships all three, ships all three?
   And what was in those ships all three,
   On Christmas Day in the morning?

3. Our Savior Christ and his Ladye,
   His Ladye, His Ladye,
   Our Savior Christ and his Ladye,
   On Christmas Day in the morning.

4. And whither sailed those ships away,
   Ships away, ships away?
   And whither sailed those ships away,
   On Christmas Day in the morning?

5. Oh, they sailed into Bethlehem,
   Bethlehem, Bethlehem.
   Oh, they sailed into Bethlehem
   On Christmas Day in the morning.

6. And all the bells on earth shall ring,
   Earth shall ring, earth shall ring.
   And all the bells on earth shall ring,
   On Christmas Day in the morning.

OLD ENGLISH.

The players form in two lines a few feet apart. The first line walks forward toward the second, singing:

"Three little ships came sailing by,
Sailing by, sailing by,"

The line then walks backward to place singing:

"Three little ships came sailing by,
On Christmas Day in the morning."

The second line now walks forward toward the first singing:

"And what was in those ships all three,
Ships all three, ships all three?"

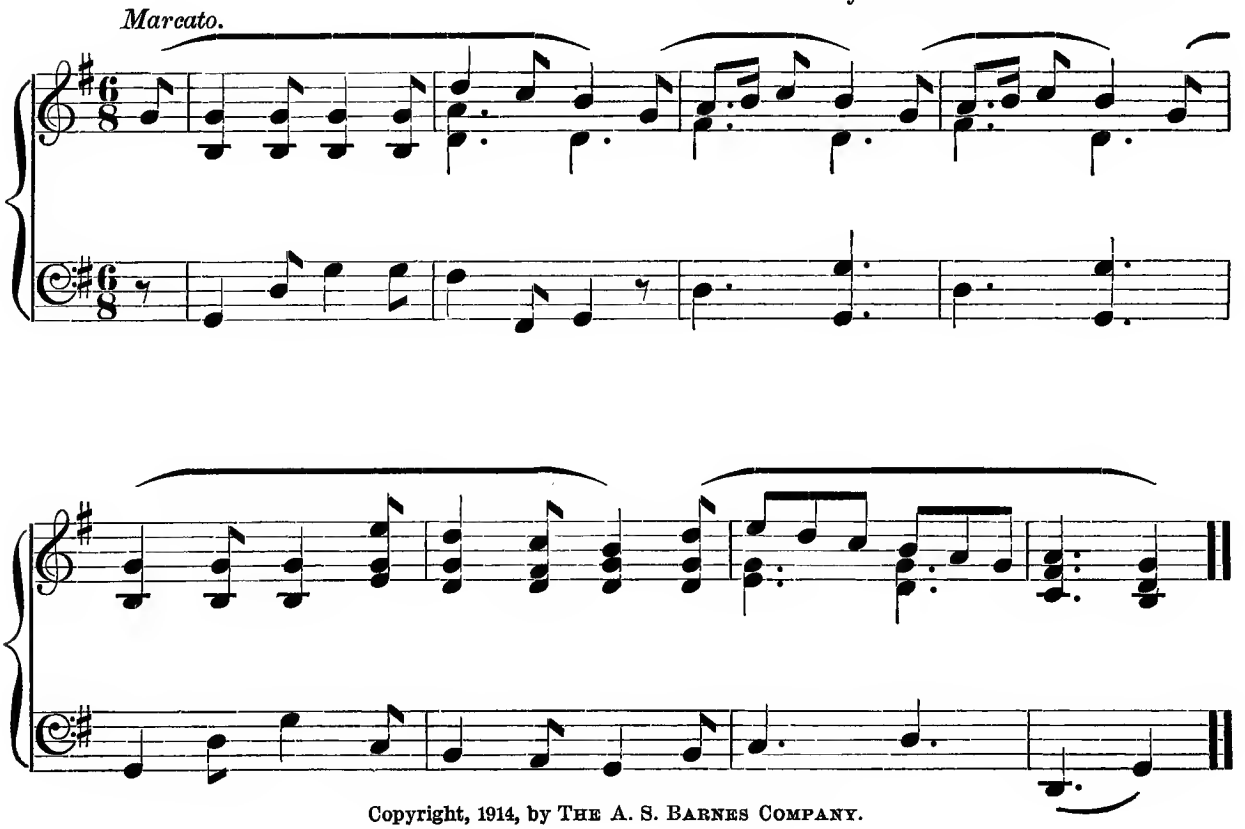
This line walks backward to place singing:

"And what was in those ships all three,
On Christmas Day in the morning?"

The first line continues with the third stanza and also the fifth in the same manner, while the second line carries the fourth stanza. At the sixth stanza the children all join hands as they skip around in a large circle and sing in *unison.*

## THREE LITTLE SHIPS.

Harmonized by ELIZABETH ROSE FOGG.

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## THE SLEEPING BEAUTY.

*Characters:*

THE PRINCESS
THE PRINCE
THE FAIRY
THE COURTIERS
THE PEOPLE

The children are in two circles. The princess stands in the center; the courtiers are in a small circle around her and the people in the larger circle outside. The prince and the fairy are outside the large circle.

1. The circles move around in opposite directions.

The princess is so beautiful, beautiful, beautiful,
The princess is so beautiful, so beautiful.

2. The children stand still and lift the forefinger warningly at the princess.

Oh, little princess, have a care, have a care, have a care,
Oh, little princess, have a care of a wicked fay!

3. The fairy breaks through the circle and goes to the prince.

There came a wicked fairy there, fairy there, fairy there,
There came a wicked fairy there and said to her,

4. The princess falls down asleep and the courtiers follow her. The fairy sings:

Princess! sleep for a hundred years, hundred years, hundred years,
Princess! sleep for a hundred years and all of you.

5. The children in the outer circle now join hands and raise them high to form a hedge.

And a great hedge stood up giant high, giant high, giant high,
And a great hedge stood up giant high, to guard them all.

6. The prince breaks through the hedge and goes to the princess.

Then came a prince unto this place, to this place, to this place,
Then came a prince unto this place, and said to her.

7. The prince sings:

Oh little princess, lovely maid, lovely maid, lovely maid!
Oh little princess, lovely maid, awake and arise!

8. The prince lifts up the princess, the courtiers form in couples and those in the outer circle step backward.

The little princess then awoke, then awoke, then awoke,
The little princess then awoke, to be his queen.

9. The prince and princess walk around the circle followed by the courtiers.

Then was held a wedding feast, wedding feast, wedding feast,
Then was held a wedding feast, a wedding feast.

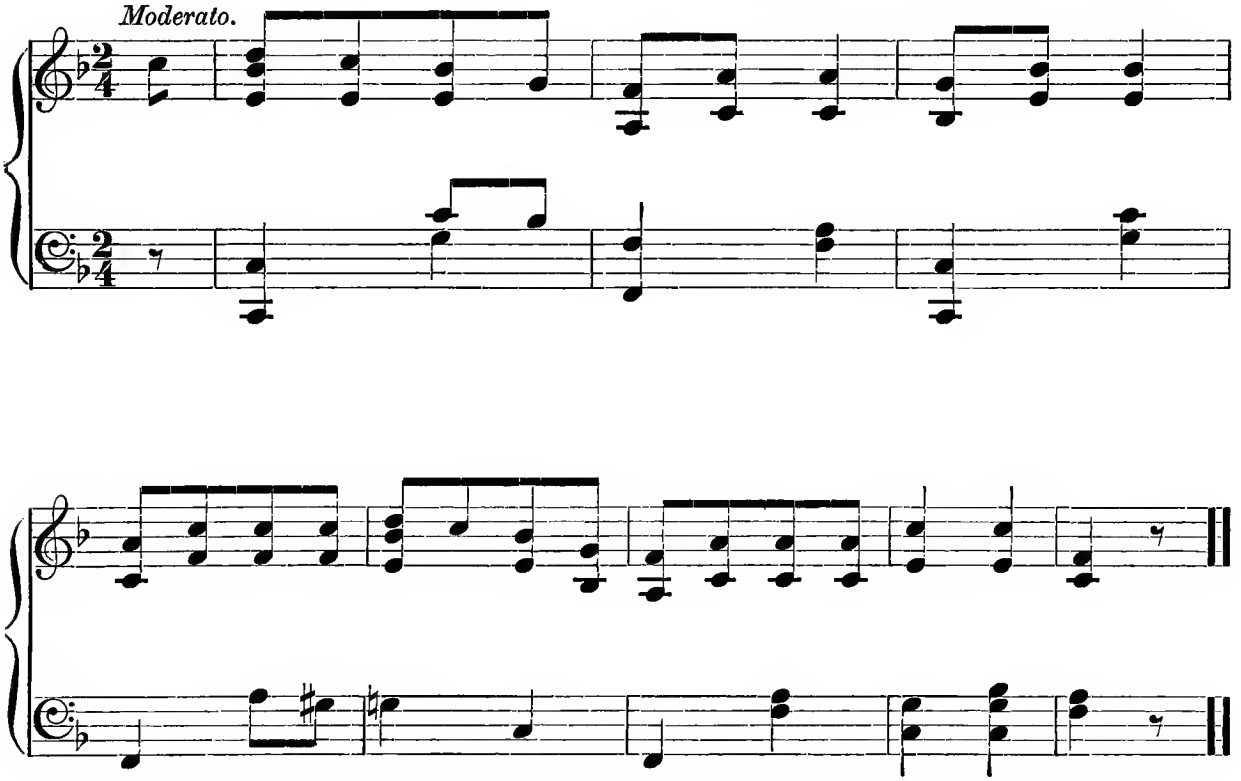
10. The prince and princess with the courtiers dance in the center and those in the large circle skip about them.

And all the people made merry then, merry then, merry then,
And all the people made merry then, through all that land.

OLD GERMAN.

## THE SLEEPING BEAUTY.

Harmonized by ELIZABETH ROSE FOGG.

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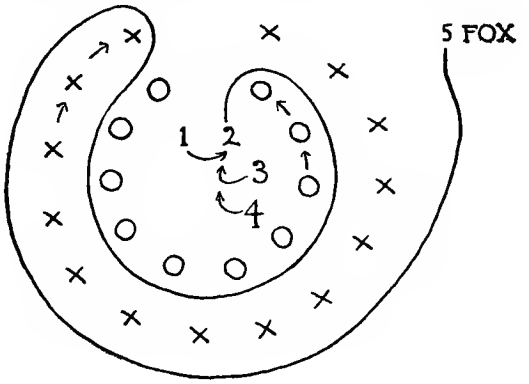
## THE GINGERBREAD MAN.

1. I've run away from a little old woman,
   A little old kettle, and a little old man.
   I've run away from a little old woman,
   And away from you, I can, I can.

2. I've run away from the men that thresh,
   And I've run away from the men that mow.
   A little old woman, a little old man,
   And away from you, I can, I can.




The threshers (o) and the mowers (x) form a double circle with the little old woman (1), the gingerbread man (2), the little old man (3), and the fat rolling kettle (4), in the center. During the first part of the music (8 measures) all the characters are busily engaged in the several occupations; the little old woman is kneeding the dough and the old man is watching her, while the threshers and mowers are at their respective tasks. At the fifth measure of the music, the gingerbread man leaps up and runs away followed by the woman, the man and the kettle. As he passes the circle of threshers, they turn and run after all the group, and as he passes the mowers in the outer circle, they, too, do likewise. As the gingerbread man runs away from them all the fox comes forward and catches him. Then the first music is repeated slowly while they all go back to their places and their work (8 measures). During the second part of the game the children may sing or not as seems best.

# THE GINGERBREAD MAN.

ELIZABETH ROSE FOGG.

*Slowly. Well marked 1st time, for Finale, sadly.*

*D.C.*

FINE. *Allegro.*

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# The Leaves are Green

THE leaves are green, the leaves are brown,
They hang so high, they will not come down.
Leave them alone till the frosty weather
And then they will all—come down together!

The children are in a circle. They reach up as high as they can while they are singing the three and one-half lines. When they come to the words "come down together" they all fall to the floor very fast—"they just drop," as one child said.

The game is a good one to illustrate the prominent thing that children enjoy in the leaves—the falling to the earth. And in their own dramatic way of telling stories by acting the contrasting elements, they just do it.

OLD ENGLISH.

# THE LEAVES ARE GREEN.

Harmonized by Elizabeth Rose Fogg.

*Allegretto.*

The leaves are green, the leaves are brown, They

hang so high they will not come down. Leave them a lone till the

frost - y weath - er, Then they will all come down to - geth - er.

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## THE LITTLE LEAVES.

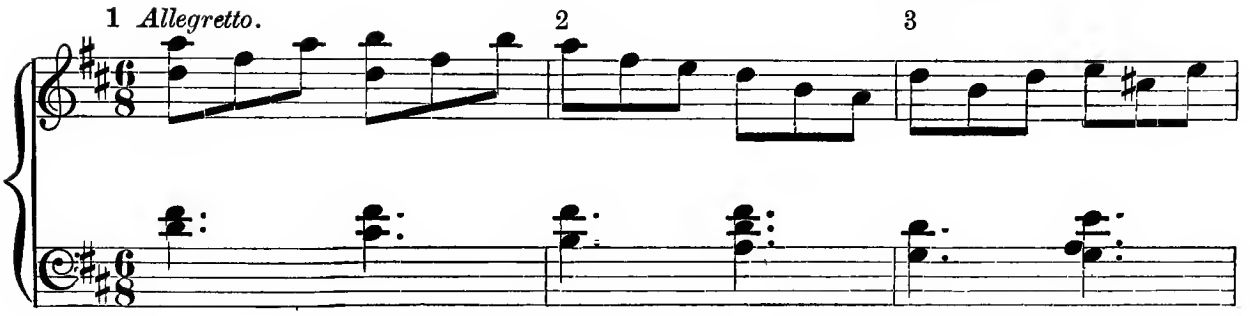
Round and round and away we go,
Here and there and yonder!
Round and round! Oh, see the snow!
Round and round—and under.

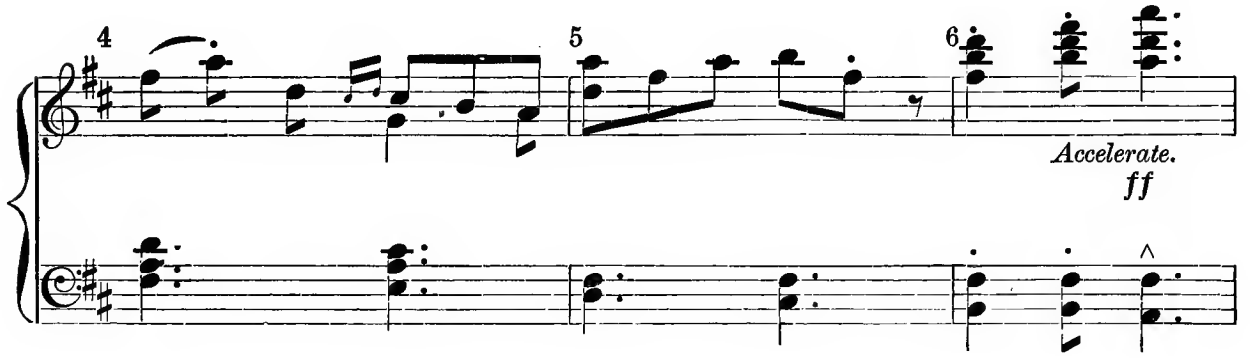
The children are in a circle. During the first three and one-half measures, they run forward lightly, turning around twice in each measure. During half of the fourth and the fifth measures, they leap and go forward with three high, light running steps. They stop suddenly on the sixth measure, holding themselves poised as if to dash on again. But the end has come, and during the seventh and eighth measures they whirl slowly into the center of the circle and all softly sink down to the floor.

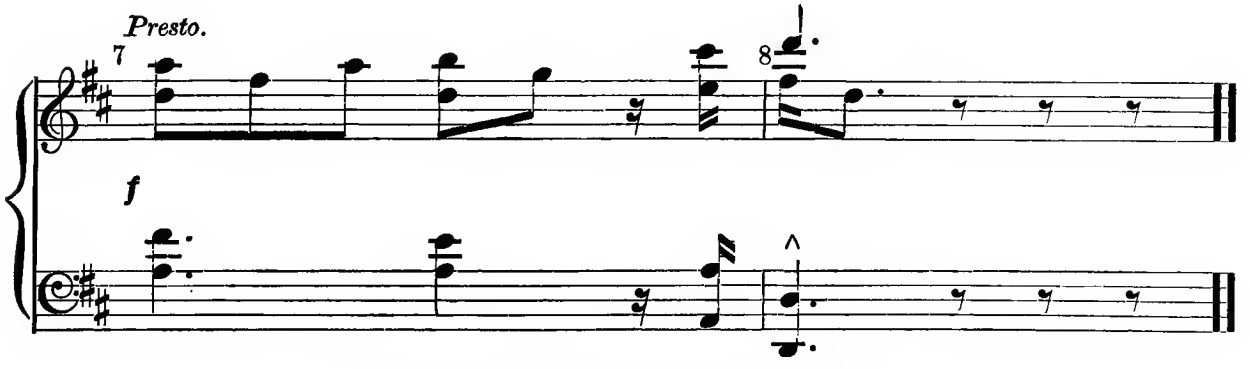
The words are given to suggest the necessity for definite thought in the actions. Children should not attempt to sing them while dancing, but they might say them softly to themselves until the thought is definitely portrayed through the action. This game follows "The Leaves are Green" in complexity of plot and development of the suggestion of the leaves that come, and go, before the winter and the snow. The teacher, as in others mentioned, can, however, attempt to pull too much out of it or teach it as mere gymnastics, barren of any thought. It is suggested that the middle course be tried.

# THE LITTLE LEAVES.

ELIZABETH ROSE FOGG.

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## LEAVES AT PLAY.

The simplest form in which this may be danced is in a large circle with all the children moving around in the same general direction.

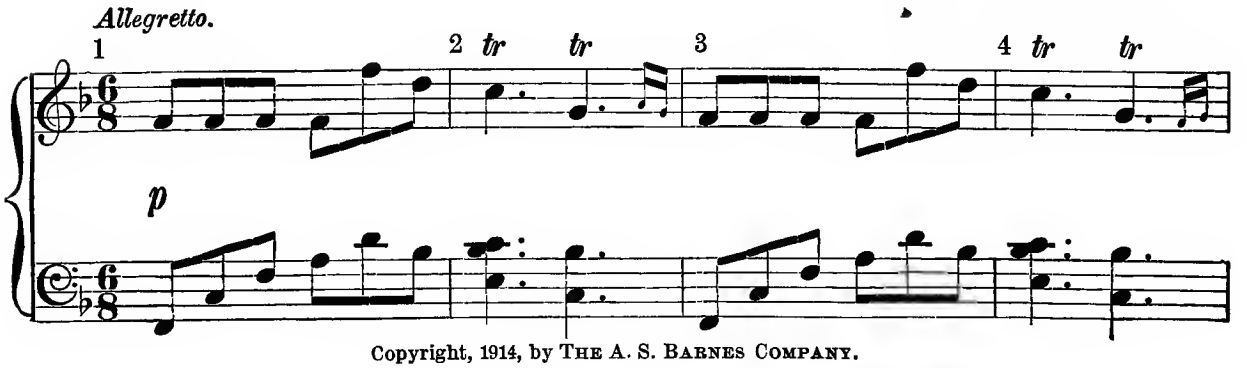
During the first measure, they run forward six, fast, little steps, during the second they turn around twice. (The whirl is made by lifting the body high on the toes and running around with the arms lifted to balance). The third and fourth measures are the same but with a little greater speed and more emphasis. During the fifth measure, they run forward three steps and leap upward. This movement repeats during the sixth and seventh measures. At the eighth measure, they run forward three steps and whirl around once. During the ninth, tenth, eleventh and twelfth measures they continue whirling twice in each measure and moving forward with each turn, as the speed and range of movement increase. (The best dancers will vary in number and speed of whirls). On the thirteenth and fourteenth measures the turning becomes slower and less regular, and on the fifteenth and sixteenth the children gradually change to swaying rather than turning about. During the seventeenth to twenty-first measures, the movement of the first four measures is repeated but with less emphasis and more softly,—the impulse has been partly lost. On the twenty-first measure they run as in the fifth and attempt to leap, then during the last three measures they whirl slowly, sinking lower as they move until at the end they have all fallen quietly to the floor—the leaves are still.

No two children will ever be exactly alike in mood, and consequently will vary in their expression. The important thing is that they show in face and body that they feel the lovely, light, floating mood of the dance. The danger is that certain "steps" will be taught in just this or that manner,—then the dance will become "Dead Leaves."

After the dance has been learned in circle form, it will be interesting to let the children place themselves in groups and so get, with greater freedom, a little nearer the mood that they are trying to capture in their expression. This dance has been so well executed that the suggestion of the loveliness-that-passes was most beautifully realized.

## LEAVES AT PLAY.

ELIZABETH ROSE FOGG.

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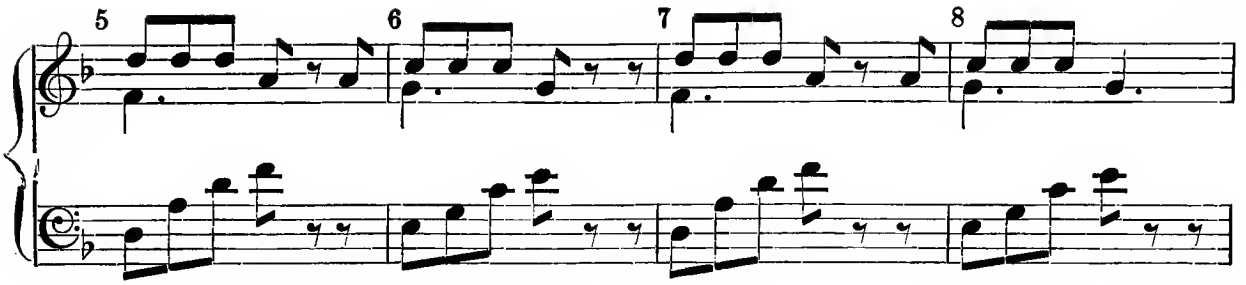
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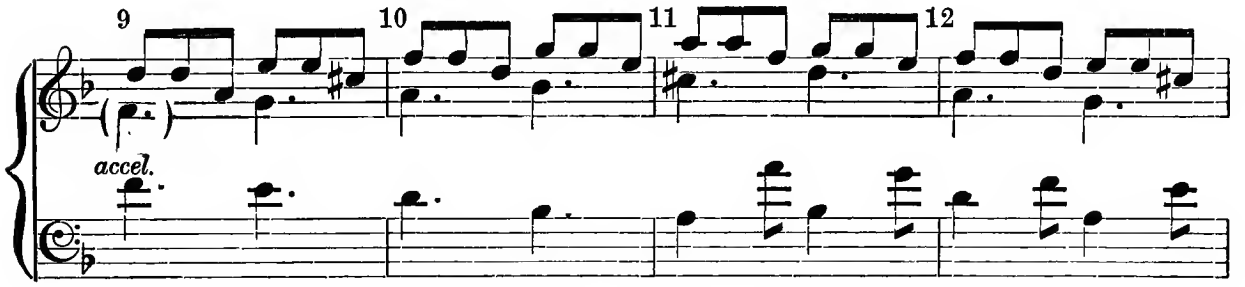
9
10
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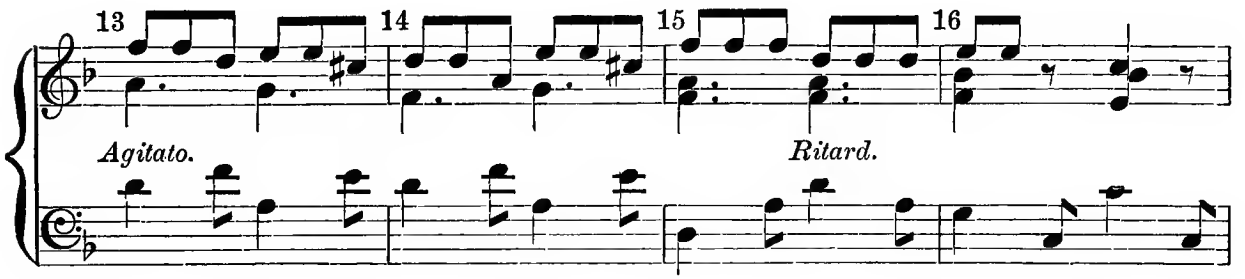
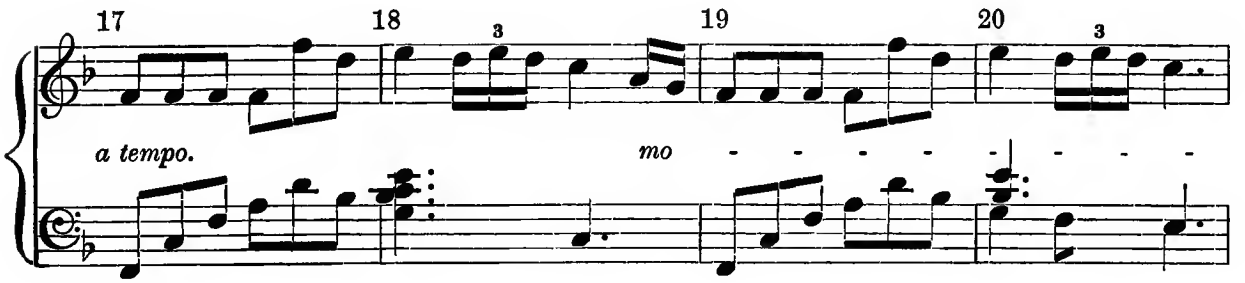
accel.


13
14
15
16
Agitato.
Ritard.


17
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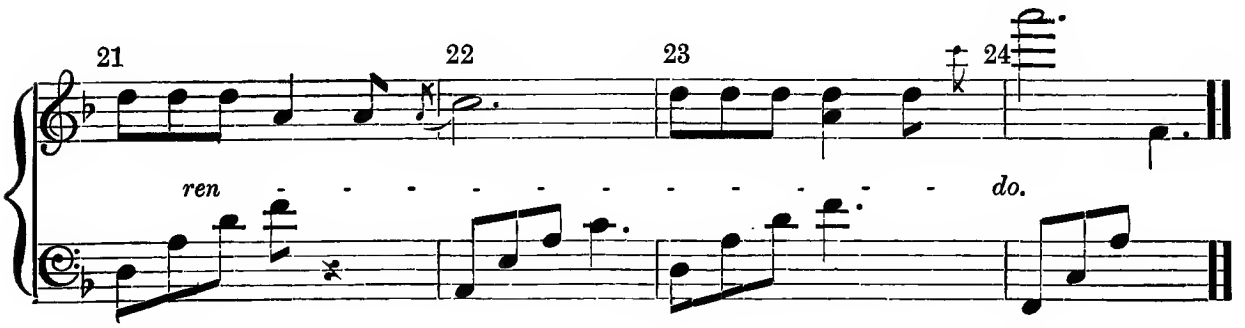
a tempo.
mo - - - - - - - -


21
22
23
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ren - - - - - - - - - - - - do.

## FIREFLY DANCE.

"Saw the fire-fly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting up the brakes and bushes,
And he sang the song of children,
Sang the song Nokomis taught him:
Wah-wah-taysee, little fire-fly.
Little, flitting, white-fire insect,
Little dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"

The children may be in a circle, but it would seem better to try such a dance as this by letting a little group move freely about, then let other children try it in small groups, until all are on the floor and playing in groups that are related in the action and in the movement. *Irregular regularity* is the key-note of such concerted movement.

During the measures one and two, the children take four walking steps. These are light, high on toes, and fairy-like. During the third measure they leap, then turn from side to side, looking about with quick little darting glances; repeat on the fourth measure. On measures five and six they whirl as they run forward, then stop suddenly as they look around. This movement repeats on the sixth and seventh measures. During measures eight to twelve, they all run two very short steps and stop. This movement should be irregular, however, and yet light in character. It ought also to cover a good deal of space as it is the climax of the dance. During measures twelve and thirteen they step, then pause, step again and pause, and during fourteen and fifteen whirl in a little circle and then pause. Measures sixteen and seventeen repeat twelve and thirteen. All run away on the last three bars of the music.

This description is only a suggestion of the thing we are after—the darting, fairy-like quality of the twinkling *firefly*. It comes and goes before us and the child may catch a suggestion that probably *should* not be brought to any more *definite* form until much later. When, however, the child glimpses the significance of such a *personification*, the crime of all *crimes* in education, is that we teachers are blinder than those we attempt to guide.

And what is this suggestion, and what does it *lead into?* If anything worth while, some day it ought to carry us over in thought and feeling to those fireflies of the imagination, those *fairies* that go,—

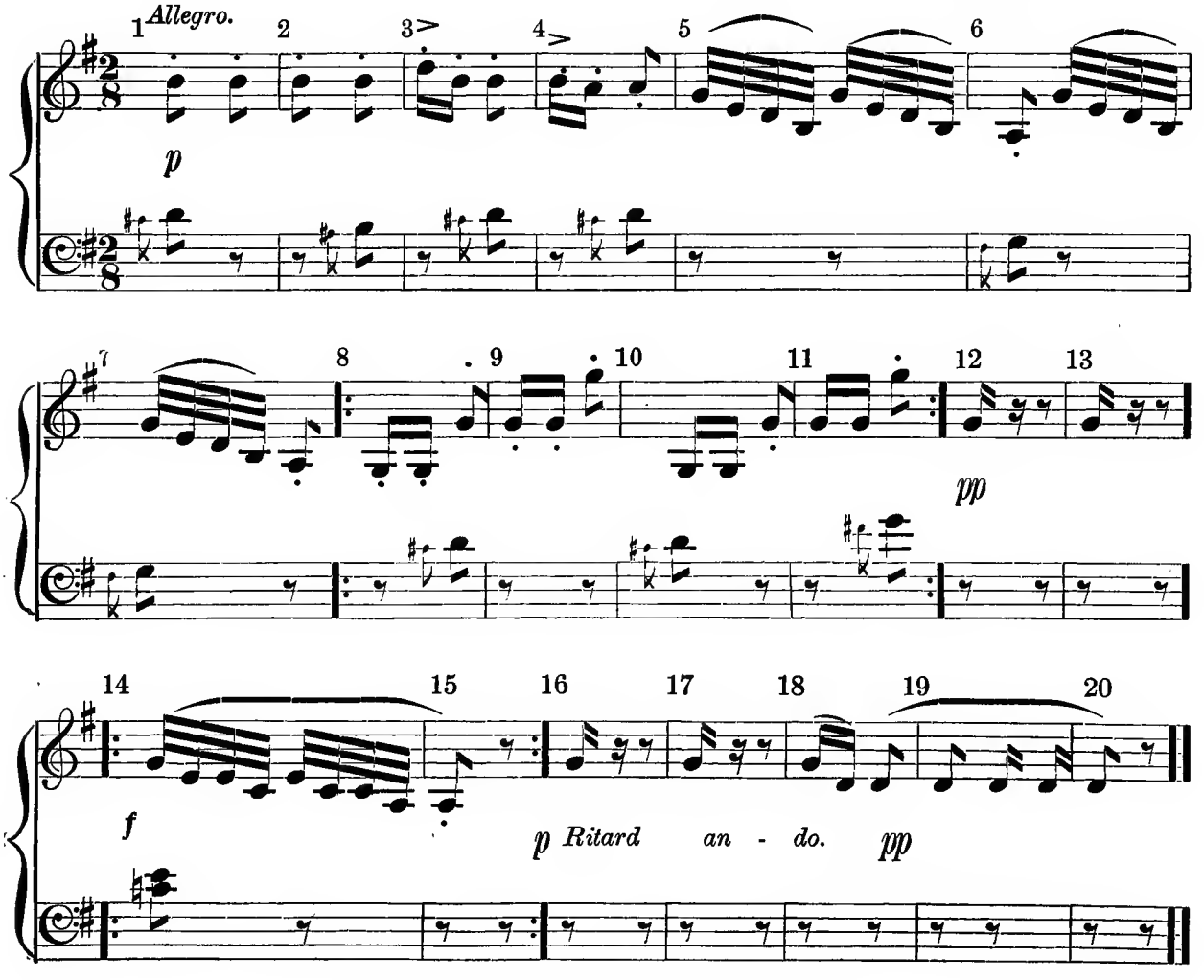
"Over hill, over dale
Through bush, through briar,
Over park, over pale,
Through flood, through fire,
I do wander everywhere
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green."

SHAKESPEARE.

To force such a suggestion of which this is only a germ, upon the little child, or to teach the dance in the formal gymnastic fashion, would reveal the teacher blind to the thoughts, feelings and actions of little children.

## FIREFLY DANCE.

ELIZABETH ROSE FOGG.
Indian.

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## LULLABY FROM" HIAWATHA."

Ewa-yea! my little owlet!
Ewa-yea! my little one!
Who is this that lights the wigwam?
With his great eyes lights the wigwam?
Ewa-yea! Ewa-yea! my little one!

The lullaby is given in two keys; as the lower key seemed better fitted to express the Indian quality. The melody has been written in a higher key in case the first is thought too low for children's voices.

# LULLABY.

ELIZABETH ROSE FOGG.
Indian.

*Swinging rhythm.*

*Andante. Accent firmly but never hard.*

E - wa yea! my lit tle ow - let!

E - wa - yea! my lit - tle one! Who is this that

lights the wig - wam? With his great eyes lights the wig - wam?

*Ritardando.*

E - wa - yea! E - wa - yea! my lit - tle one!

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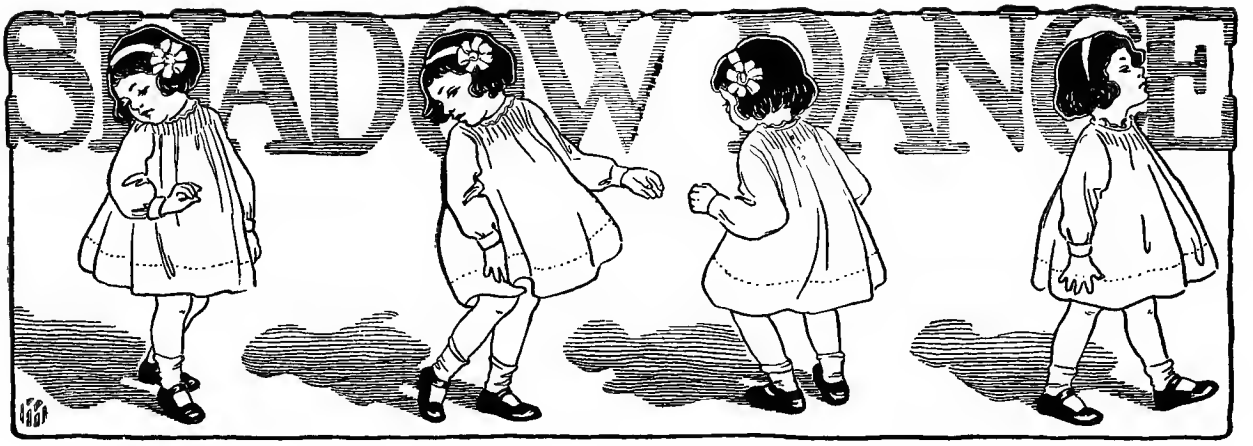


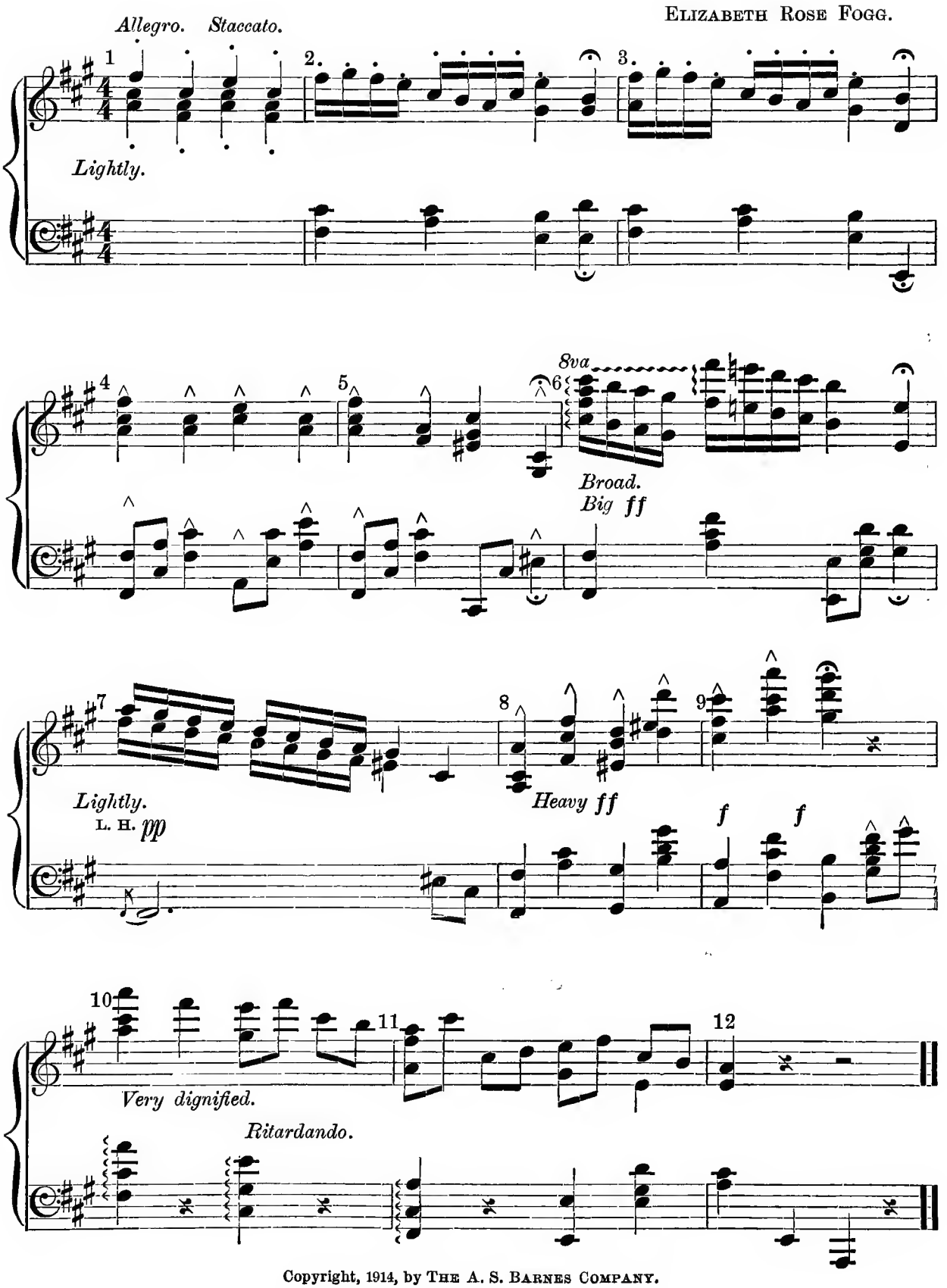

The children are in a line all facing in one direction and they play that their shadows are either to the right or the left of them.

During the first measure, they walk slowly four steps forward watching to see the shadows move. On the second measure, they dash forward with little short running steps till the last note, then they turn and look for the shadows again. On the third measure the movement repeats. During the fourth and fifth measures, they all turn to face the shadows and try to step on them—four very emphatic steps. During the sixth measure, they turn as at first, stretch to make themselves very tall and run forward very fast. At the seventh measure they make themselves as small as possible and run again. During the eighth and ninth measures, they turn and try to jump through their *shadows* with four long jumps. Beginning with the tenth measure they all turn around, back to shadows and walk proudly away, without one look behind.

This little dance goes with much *humor*, for all children have tried these things over and over, and their enjoyment in telling the story is full of the *mischief* that anticipates the end of it all.

# A SHADOW DANCE.

ELIZABETH ROSE FOGG.

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## THE LAMBKINS GAMBOL ON THE GREEN GRASS.

The children may be in a circle or they may be in several groups or small circles. Any one who has seen little lambs skipping about with their stiff, wobbly legs knows how children enjoy the humor that the dance expresses. If children have never seen lambs playing, have them play "stiff in the joints" and the dance will come of itself.

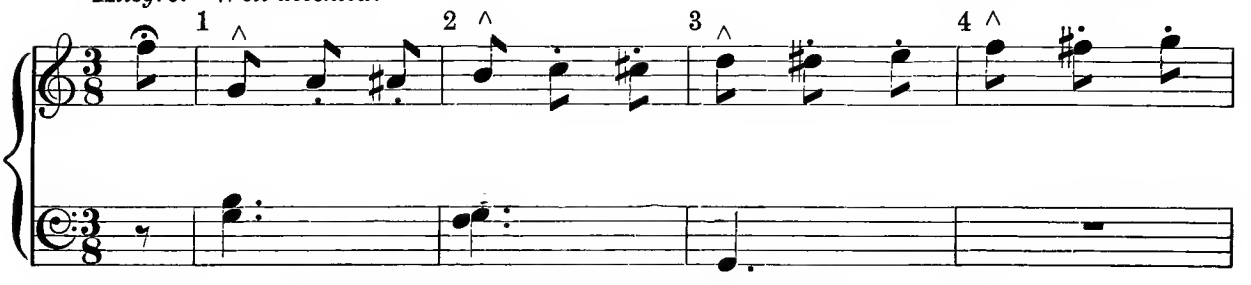
During the first measure all take two running steps and leap up from the floor, landing with very straight legs. Repeat to fifth measure. During the fifth, sixth, seventh and eighth measures, all take three short running steps, then one little leap, one step running and a big high leap, and down again stiff and wobbly. During the ninth to fourteenth measures, all run—run—run and leap high in air. Repeat during thirteenth to eighteenth measures. During measures seventeenth and eighteenth, all leap up and turn either right or left as they come down. Repeat on eigtheenth and nineteenth measures. During measures twenty to twenty-four, all jump directly upward three times in succession coming down with stiff legs as before.

The humorous quality of this little dance will be greatly enhanced by placing the groups rather irregularly about on the floor.

## THE LAMBKINS GAMBOL ON THE GREEN GRASS.

*Count 1 in a measure.* ELIZABETH ROSE FOGG.

*Allegro. Well accented.*

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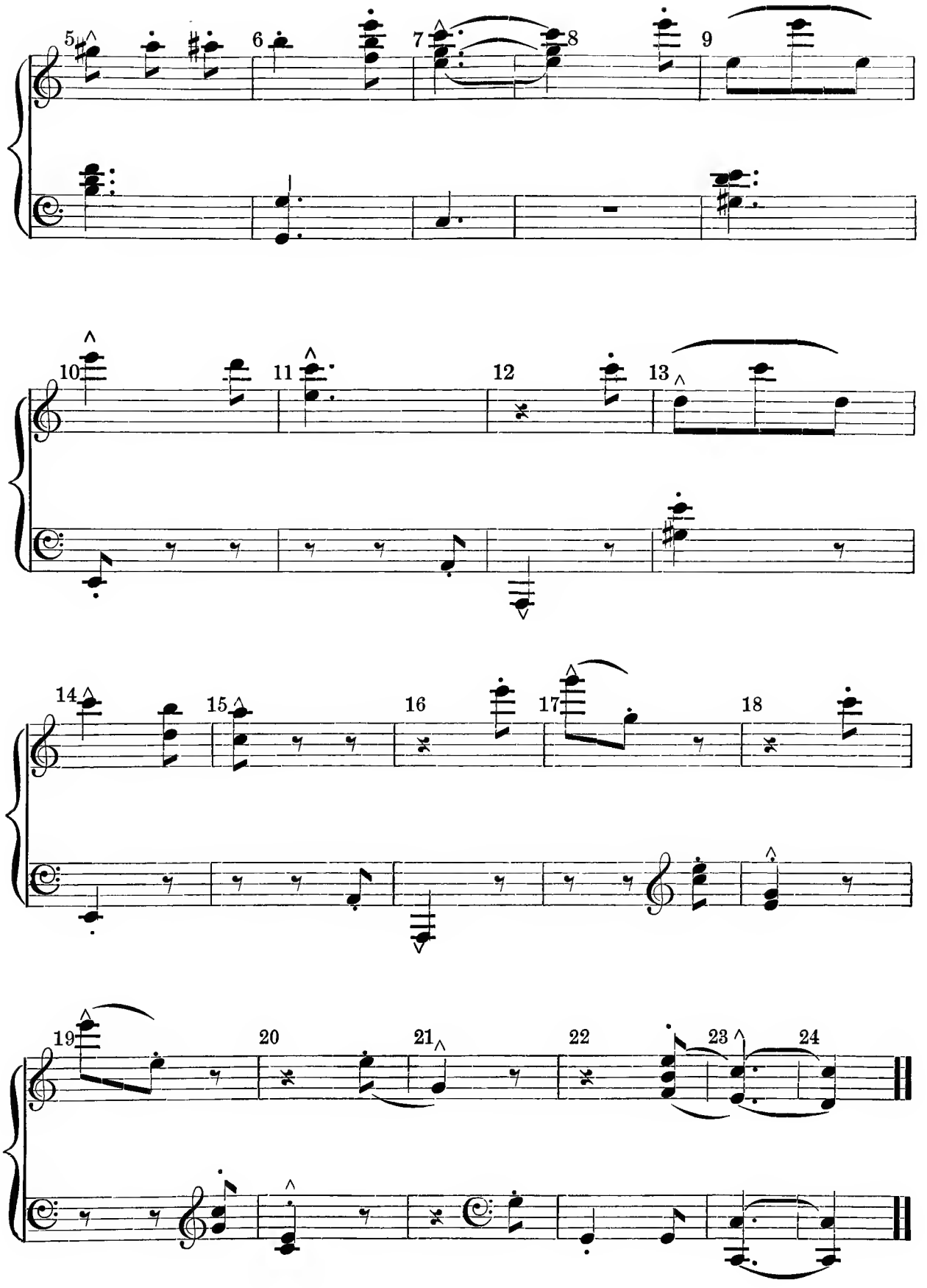
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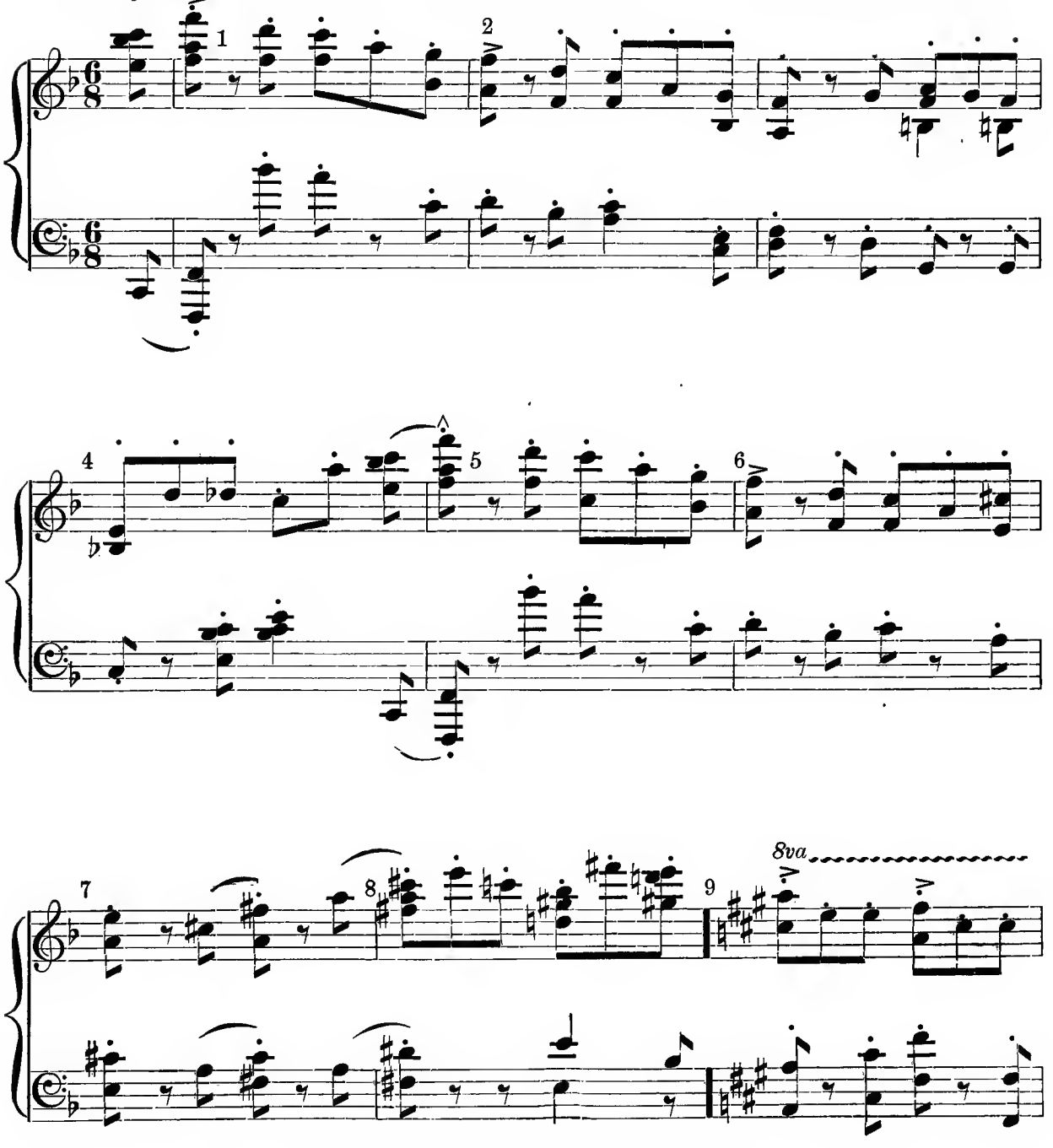
## DANCE OF THE MARIONETTES.

One is in the center with the others grouped around him. During measures one and two all in the circle dance forward, hopping twice on each foot, with the arms bent stiffly, and with the free foot raised forward like a wooden leg. During measures three and four all dance backward, either in the same manner, as above, or hopping on both feet. During measures five and six, they all dance to the center again and this time the leader in the circle takes the one in the center and dances him back with them all, during measures seven and eight. Then all form in couples with arms very stiffly joined at elbows (this is done by crossing the forearms). And all dance around the circle with the same step as at first during measures eight to eighteen. During measures seventeenth to twenty-two, all face partners, join right arms and dance around each other with a step and hop on one foot while the free foot is swinging forward stiffly. On the twenty-first measure change arms and dance left around partner. At the last measure, all face center and jump high as possible.

# A DANCE OF THE MARIONETTES.

*Allegro. Staccato. Well marked. Count two in a measure.* ELIZABETH ROSE FOGG.

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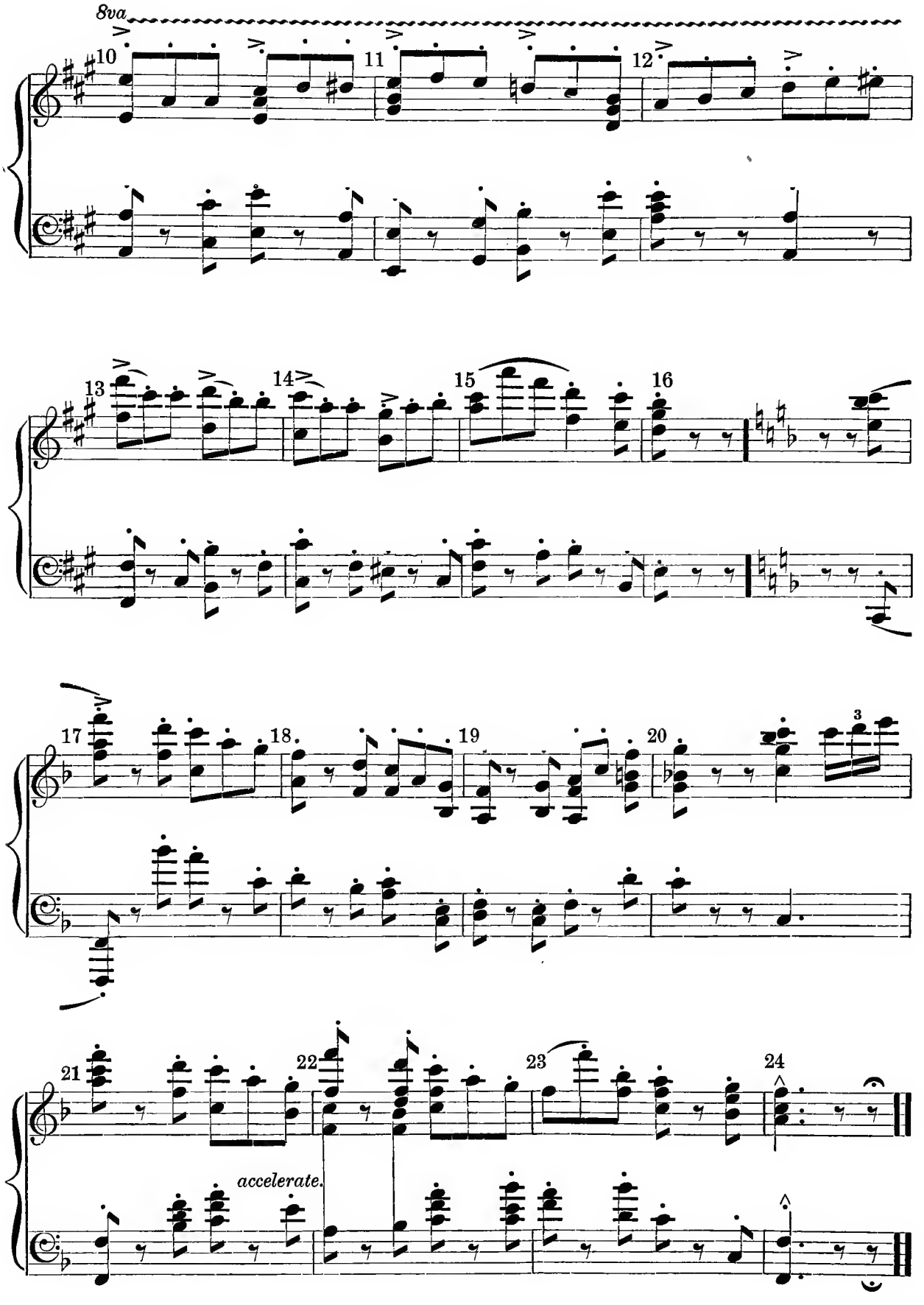
8va
10
11
12
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14
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17
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19
20
3
21
22
23
24
accelerate.

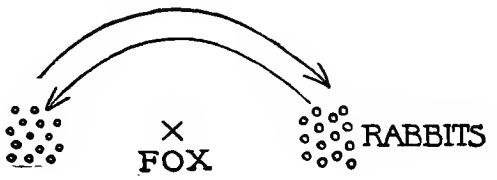
## THE LITTLE RABBITS.

*Characters:*

THE FOX

THE LITTLE RABBITS

The fox is sitting watching the rabbits who are huddled together on one side of the circle. During the measures one and two, the fox stands and sends the rabbits to do his bidding.




During measures two and four, the rabbits hop across to get sugar cane. During measures five and six, they are attempting to break it with great effort. During measure seven they all stop and listen. During measures eight and nine, played the first time, they gnaw with great gusto, and hop back home on the repetition of the music.

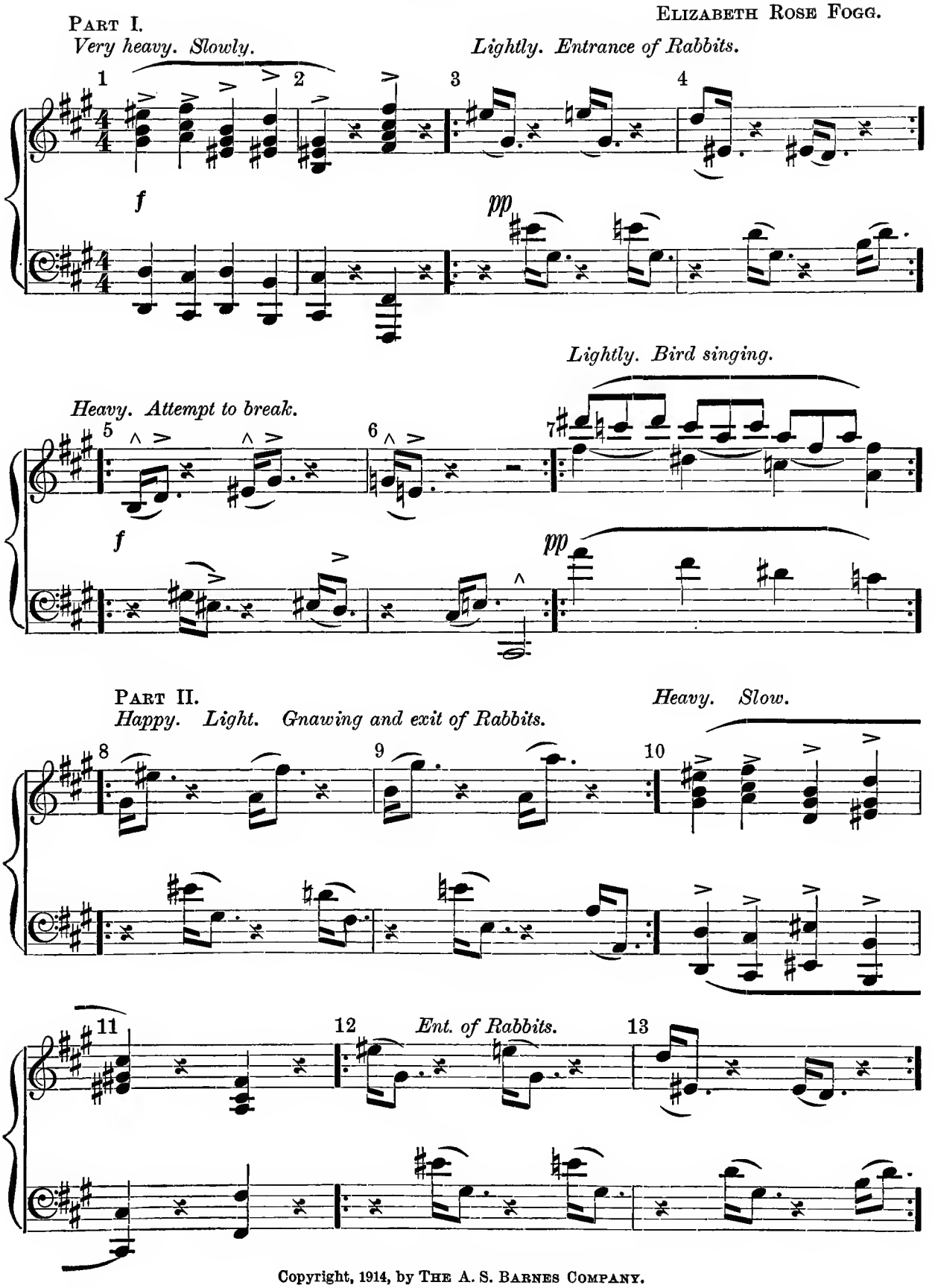
There is a pause—the fox is thinking what next to do and the rabbits are watching him. During measures ten and eleven, the fox sends them out again. The rabbits hop away during measures twelve and thirteen. During fourteen they lift the sieves high, and repeat during fifteen. They all stop and listen to the bird singing during the sixteenth measure. They lift the sieves high again during the seventeenth, and all hop back home during the eighteenth and nineteenth measures, carrying the water carefully in their sieves.

There is another pause like the first. The fox then angrily sends them out again during the twentieth and twenty-first measures. During the twenty-second and third measures, the rabbits hop out again. During the twenty-fourth, fifth and sixth, they pull and haul in all directions, then stop and listen for the little bird to sing. During the twenty-seventh, eighth and ninth, they all push the log home together, turn and look at the fox who, as he watches them coming, gets ready to go, and during the thirteenth measure he sneaks out. Then during the last five measures they hop about the circle with great glee.

This dance can well begin with the log-rolling episode when it is too difficult for the children to carry so many incidents in mind. In that case the music begins at measure twenty. The dance should never be attempted before the children know the story.

# THE LITTLE RABBITS.

ELIZABETH ROSE FOGG.

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14 15

*Bird.* *Ent. of Rabbits.*

16 17 18

*Heavy.* *f* *sf*

PART III. *Not so heavy.* *Allegro.*

19 20 21

22 23 24

*p* *Heavy.* *ff*

25 26 27

*p*

28

*Heavily.* *f*

29 30 *Lento.* *2d time.*

*pp* *pp* *ppp*

31 *Presto.* 32

*f*

33 34 35

*ff*

## THE LOBSTER QUADRILLE.

### *Part I.*

The children form in two lines. During measures one and two, the two lines walk to the center; and walk backward to place during measures three and four. During measures five and six they cross to the opposite side, passing right as they meet and turning to face the center at the end of the sixth measure. During measure seven they walk to the center, pass each other in the lines and on the eighth measure turn toward center and make a mock courtesy. During measures nine and ten they join right elbows with the one in the line opposite and skip about each other; then change arms at measure eleven and skip about to the end of the twelfth measure.

### *PART II.*

Both lines now turn and face in the same direction as illustrated:

```
2  x  x  x  x  x  x  x
              ↓
1  0  0  0  0  0  0  0
              ↓
```

During measures thirteen to seventeen, line number two pursues with a fast walk line number one and all finish with a big jump at the end of the sixteenth measure. During the seventeenth and eighteenth measures all turn about and walk slowly to place. During measures nineteen and twenty, they courtesy slowly and mockingly toward the opposite line, and during measures twenty-one and twenty-two, turn slowly around away from the partners opposite, shaking their heads as they refuse to dance with them.

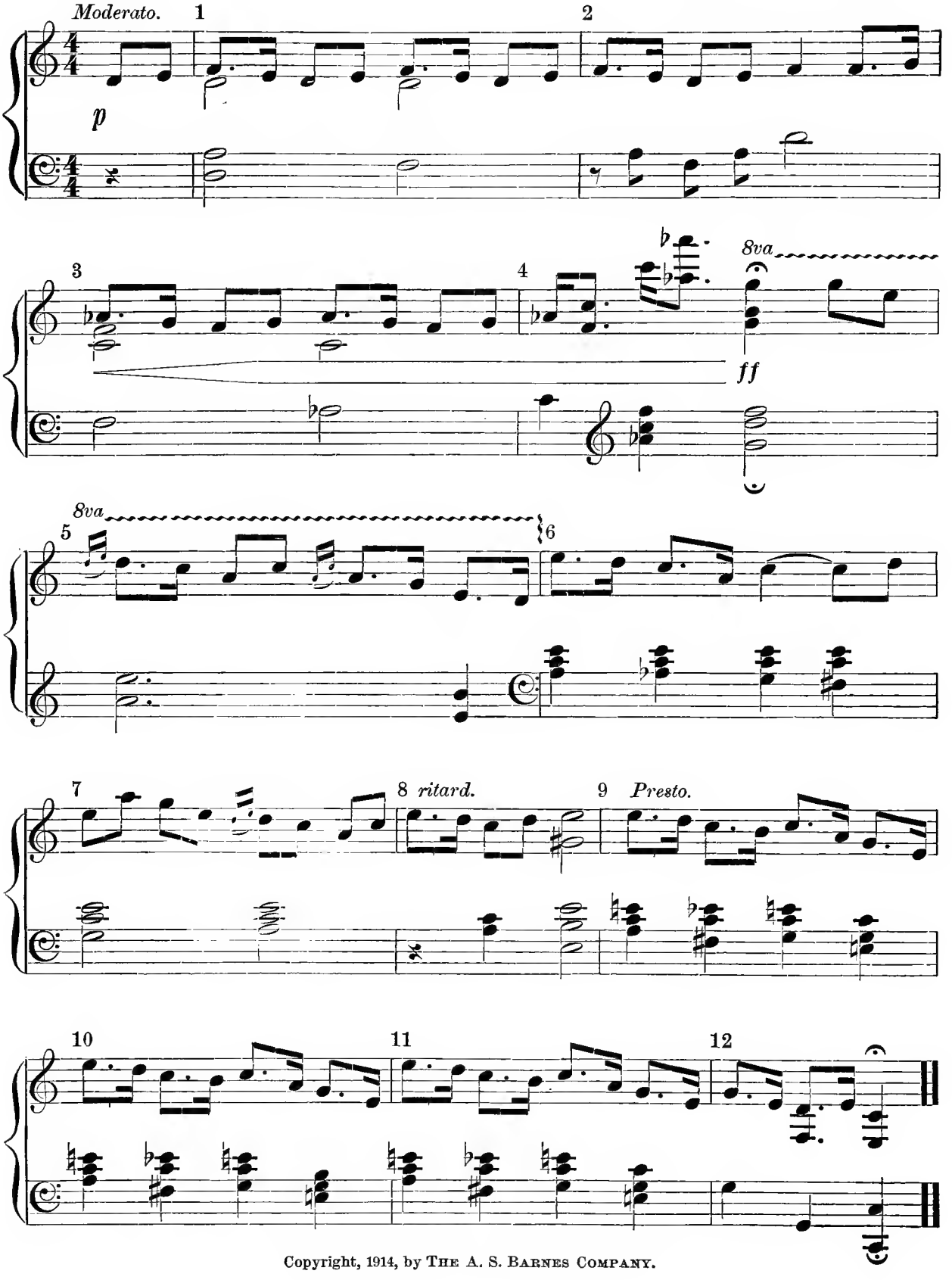
### *PART III.*

During the twenty-third and fourth measures, line number two walks across to line number one. During measures twenty-five and six, they all bow. During the next measures till the thirty-second they all face to go around in a circle and promenade, skipping grotesquely. During the thirty-second and thirty-third measures, they face partners, join right elbows and skip around each other, and during the thirty-fourth and thirty-fifth measures they join left elbows and skip about in the opposite direction.

The directions given are the simplest possible. If the teacher will read the poem with the thought of the humorous pantomime suggested in it, she will see how to get the children playing the game with a very great amount of amusement and delight. Such a dance will develop spontaneously if the children have done any constructive work in their dancing.

# THE LOBSTER QUADRILLE.

PART I. ELIZABETH ROSE FOGG.

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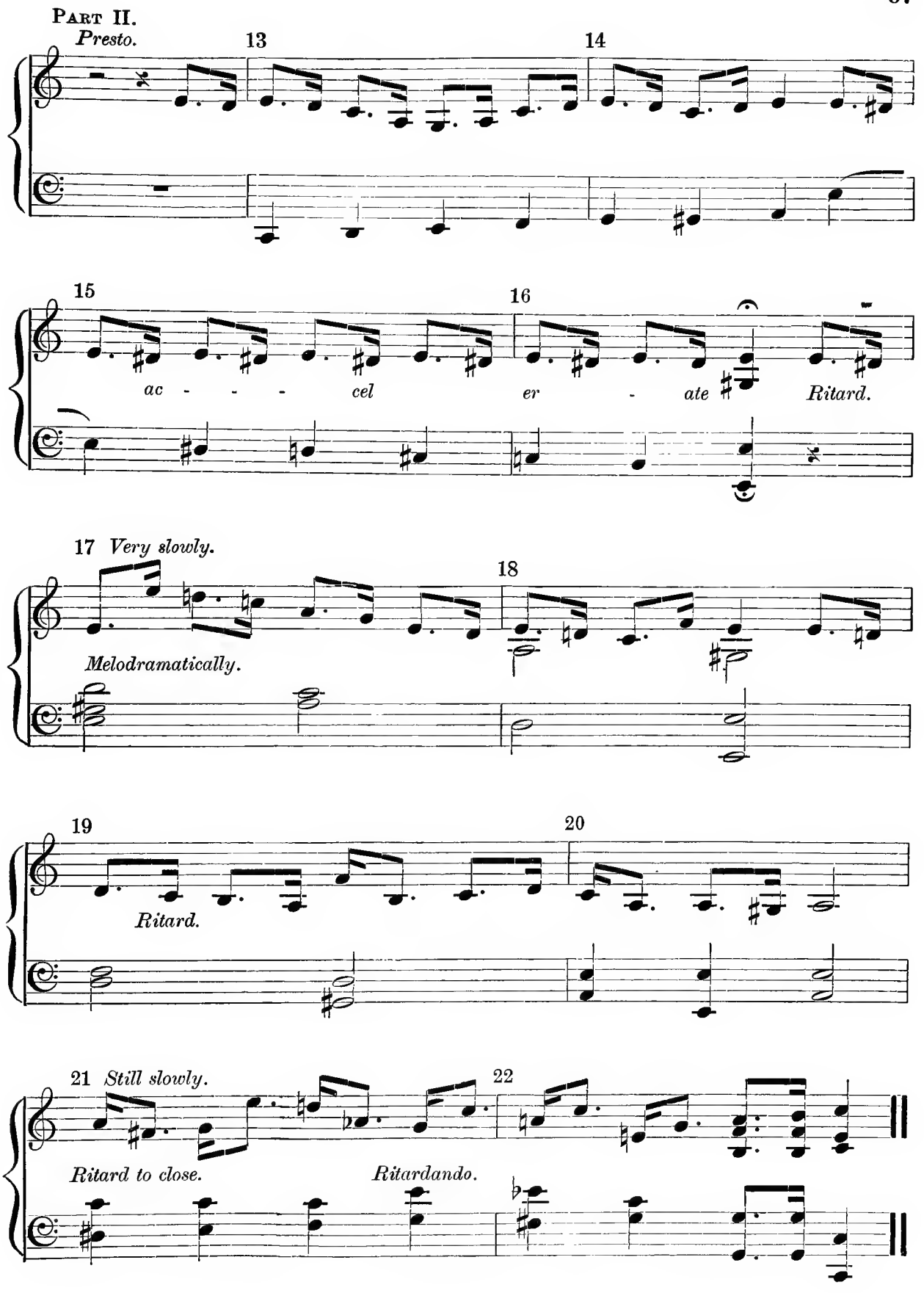
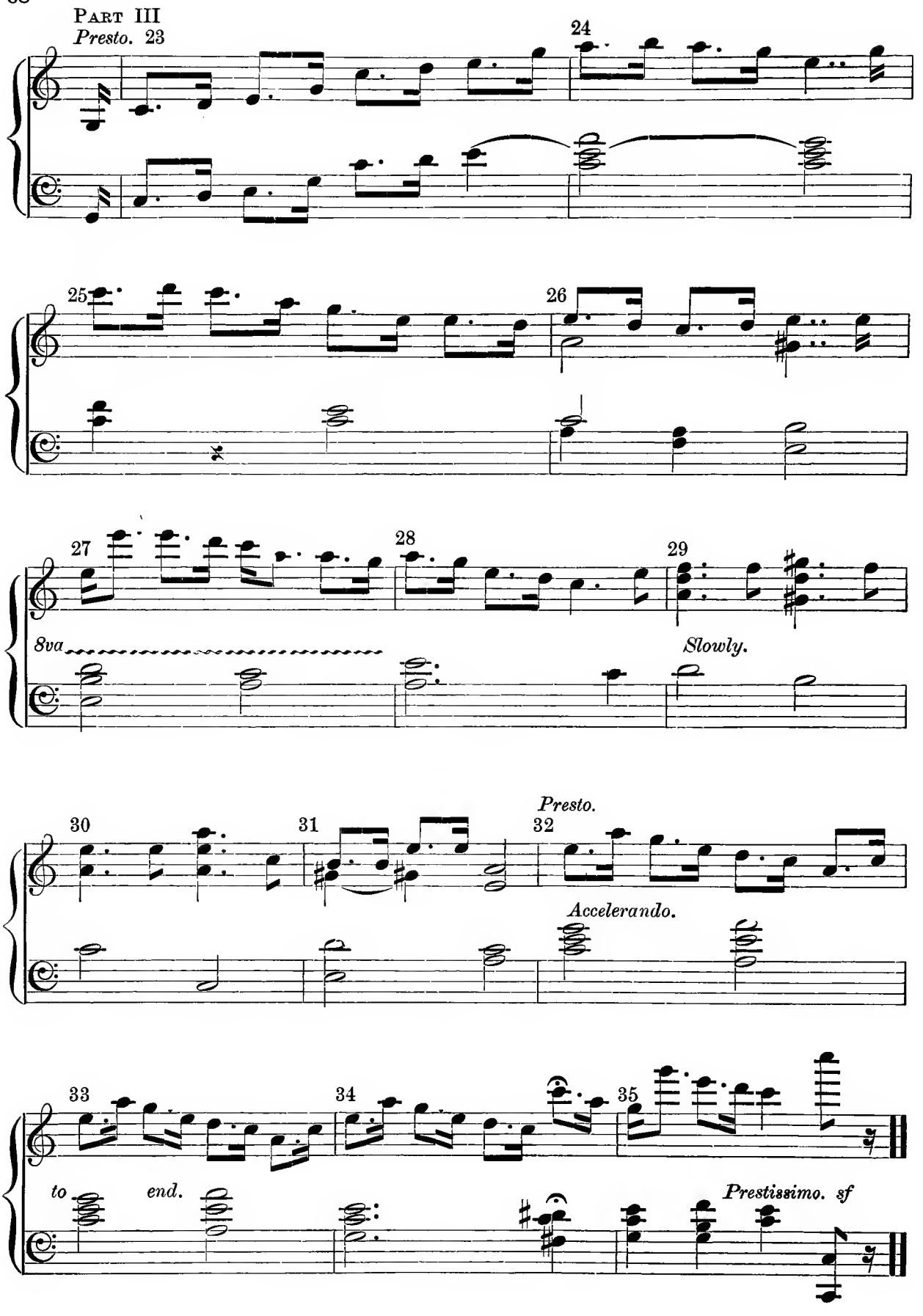

Part II.
Presto.
13
14
15
16
ac - - - cel er - ate
Ritard.
17 Very slowly.
18
Melodramatically.
19
20
Ritard.
21 Still slowly.
22
Ritard to close.
Ritardando.


Part III
Presto.
23
24
25
26
27
28
29
8va
Slowly.
30
31
32
Presto.
Accelerando.
33
34
35
to
end.
Prestissimo. sf

# THE SHOEMAKER AND THE ELVES

*Characters:*

THE SHOEMAKER
THE SHOEMAKER'S WIFE
THE CUSTOMERS
THE ELVES

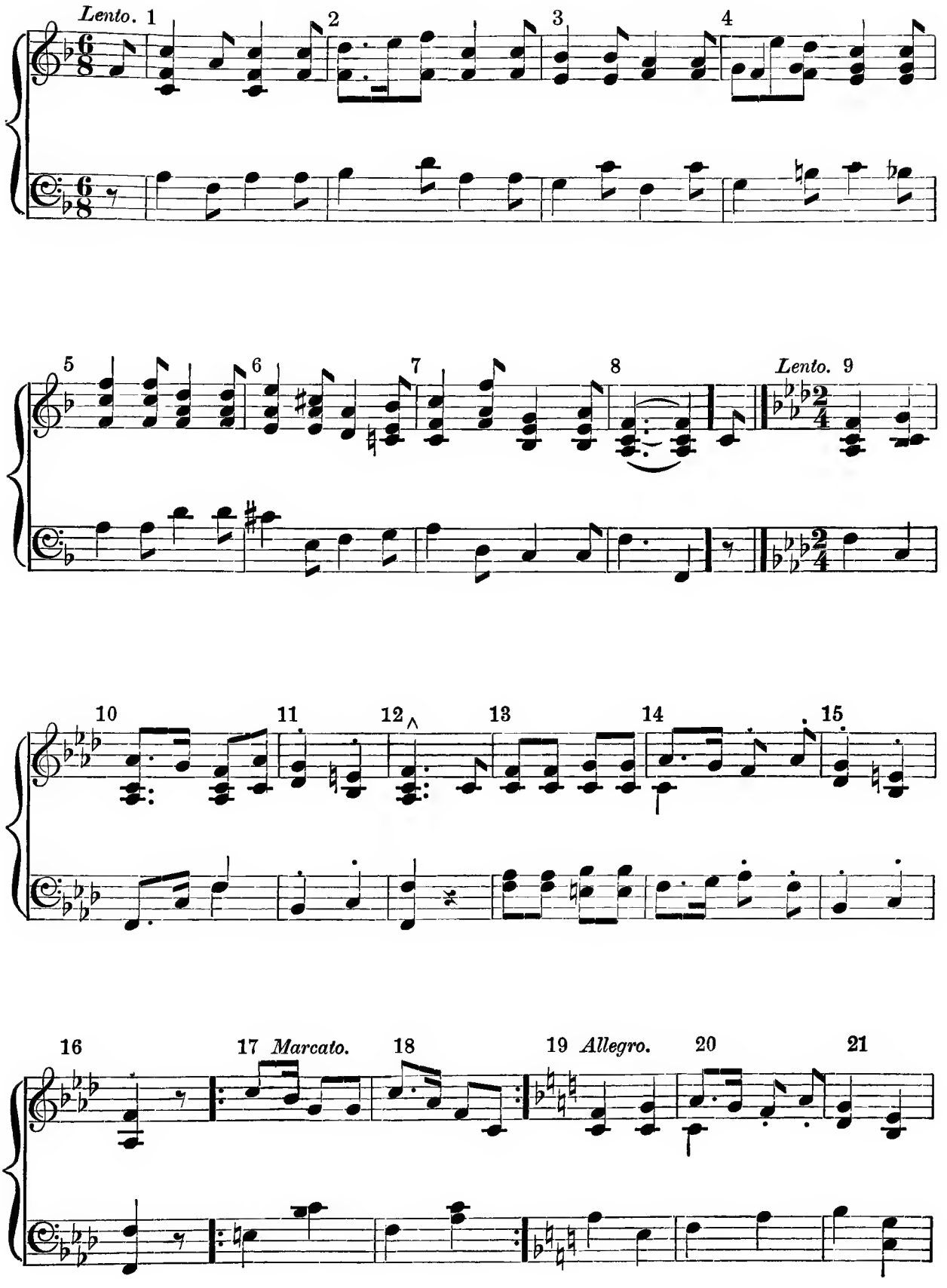
The shoemaker is busy over his shoes at the end of the day. He is very tired and discouraged. Measures one to five. At the beginning of the fifth measure, he puts by his work and slowly goes home. Measures five to nine. During measures nine to sixteen he comes back to his work the following morning, still feeling very discouraged. Suddenly he sees shoes before him all made and placed ready to sell. Measures seventeen and eighteen. During the repeat of these two measures he starts off to get his wife to show her the strange thing that has happened. During measures nineteen to twenty-three, he brings in the wife and they talk wildly over it all. But before they have time to look around they see two customers entering the store. Measures twenty-three to twenty-seven. During measures twenty-seven to thirty-five, the customers are bargaining for shoes and finally buy. They go out on measures thirty-five to thirty-nine. During measures thirty-nine and forty the shoemaker and his wife get more leather and leave it ready to use. Then they hide to see what will happen. Measures forty-one, two, three and four. During the measures forty-five, six, seven and eight, the elves come running in, they scamper about and watch to see if anybody is in sight. Then they see the leather all ready cut and run to it. During the measures forty-nine to fifty-three, they sit down in front of the leather, pick it up and wag their heads about it, then decide that they will make the shoes. During the measure fifty-three, they wind the thread over right, on fifty-four over left, on fifty-five, they pull the thread, and on fifty-six, they pound the shoes three times. These movements are repeated twice. Measures forty-nine to fifty-three are played again as they put the shoes down, pat them here and there, then jump up and clap their hands. During measures fifty-seven to sixty-one, they dance, galloping around the circle and quite forget the danger. But suddenly they are on guard again and run away looking backward and hiding as fast as they can.

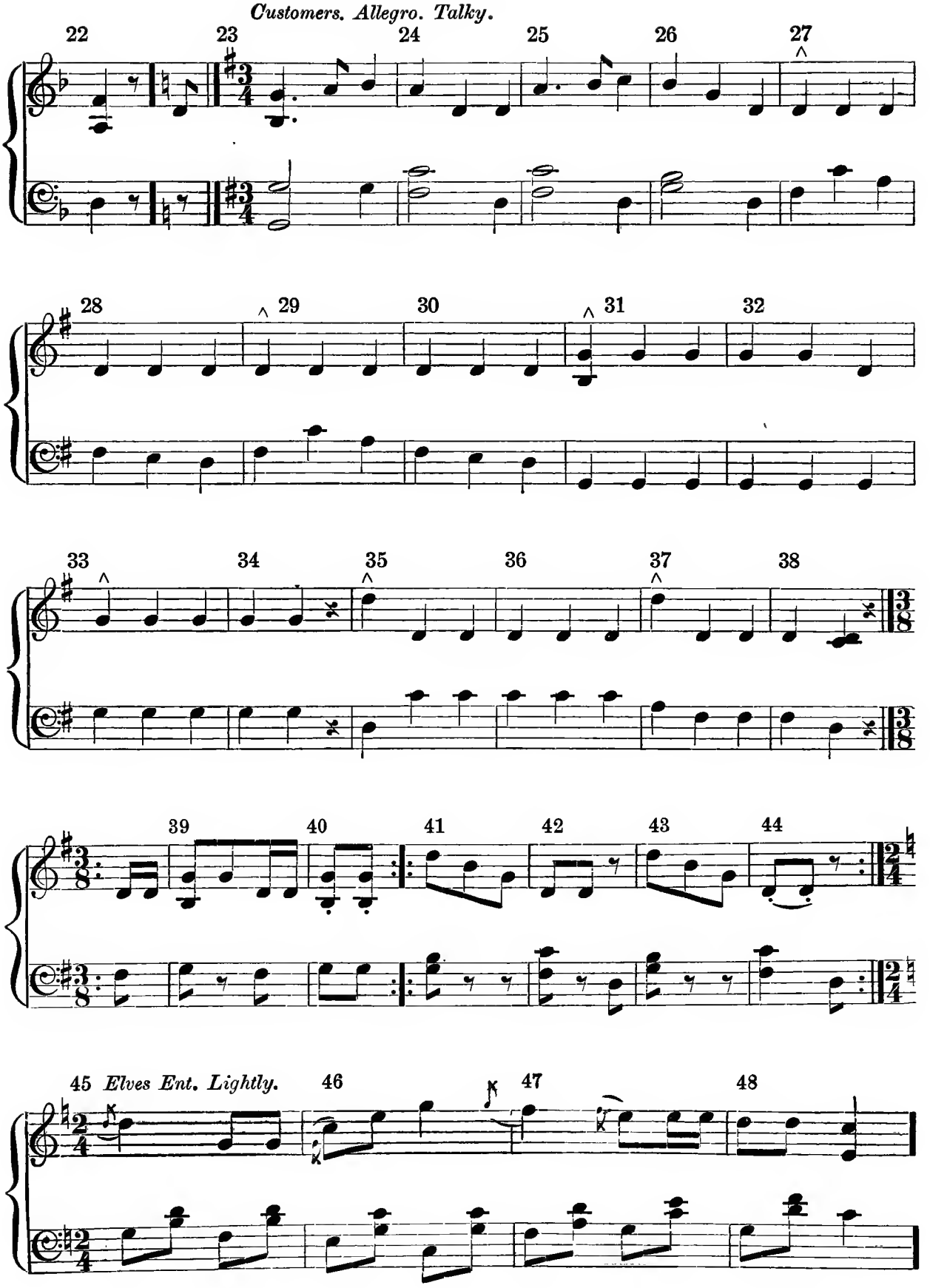
The shoemaker and his wife now enter. Measures sixty-five, six, seven, eight. They are much amused at what they have decided to do. They get cloth and go to making clothes for the elves. Measures sixty-nine to seventy-seven. During measures seventy-seven and eight they run and hide again and watch to see what will happen. Measures seventy-nine to eighty-three.

The elves enter again, dancing about, without being so cautious. Measures eighty-three and four. Then they are surprised and stop to look at what has happened. Measure eighty-five. Quick as ever they can they jump into the clothes they find. Measures eighty-six to ninety. During measures ninety to ninety-seven, they dance about in great glee looking at themselves and at each other. In the meanwhile the shoemaker and his wife have become so curious that they have stepped out in sight at measure ninety-six. The elves all dance away and disappear. Measures ninety-seven to the end.

The two dances of the elves are the parts of this drama to teach first. They may be taught to children who are too small to carry the whole plot in mind. The small drama is an experiment. The music is arranged from old folk-melodies and it is worth trying to see how many children can carry a story in mind before they can get the words to tell it. But as soon as children wish to use dialogue, it is always better to use it instead of pantomime.

# THE SHOEMAKER AND THE ELVES.




Customers. Allegro. Talky.
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43
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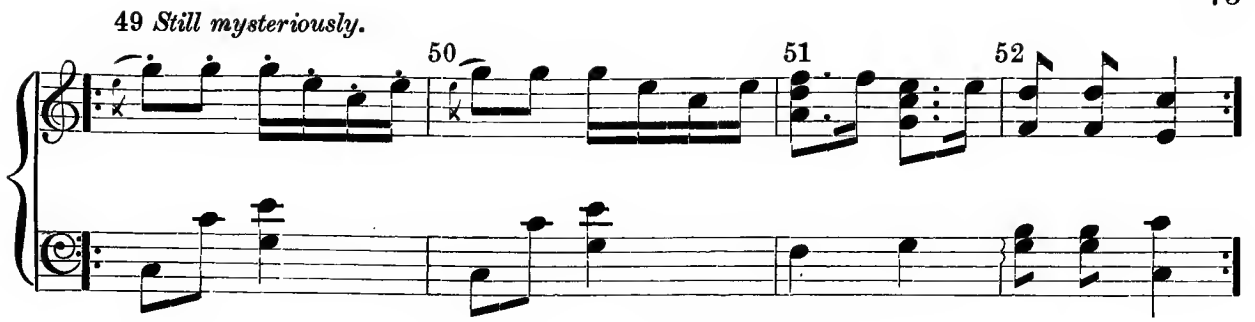
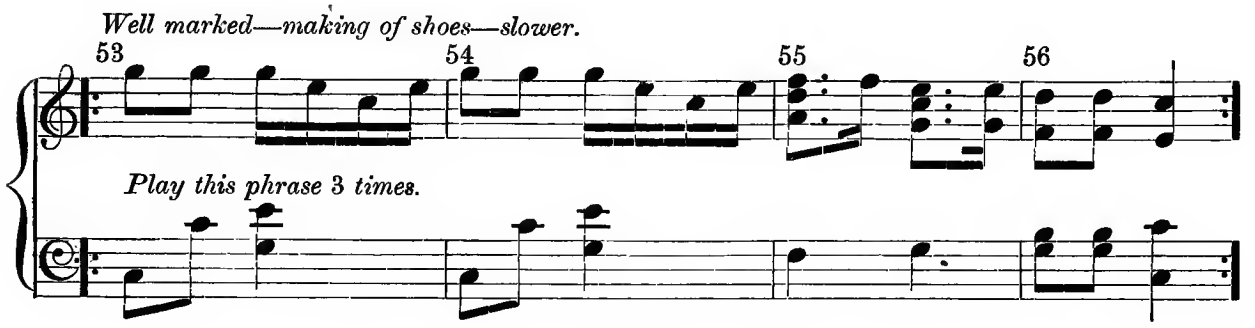
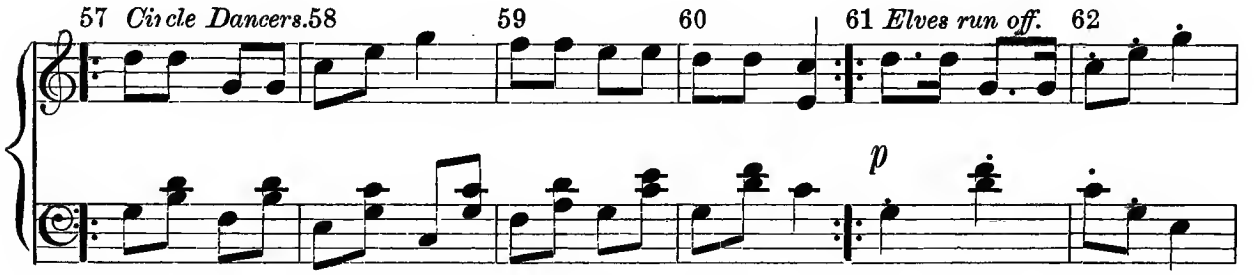
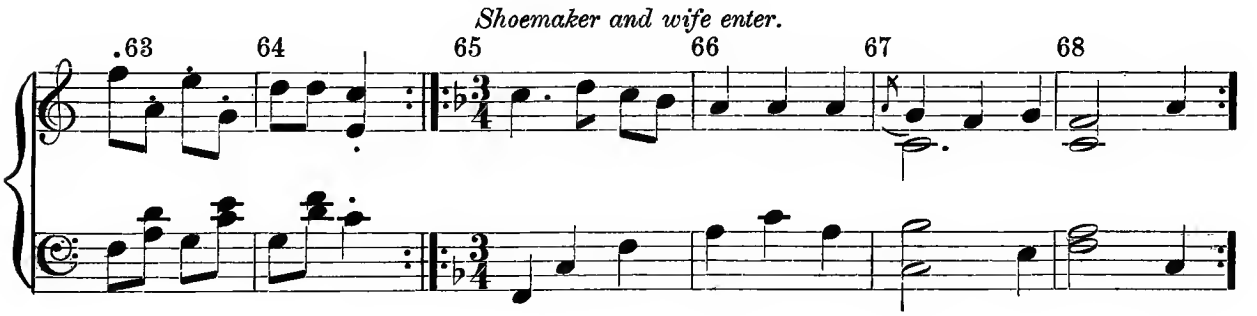
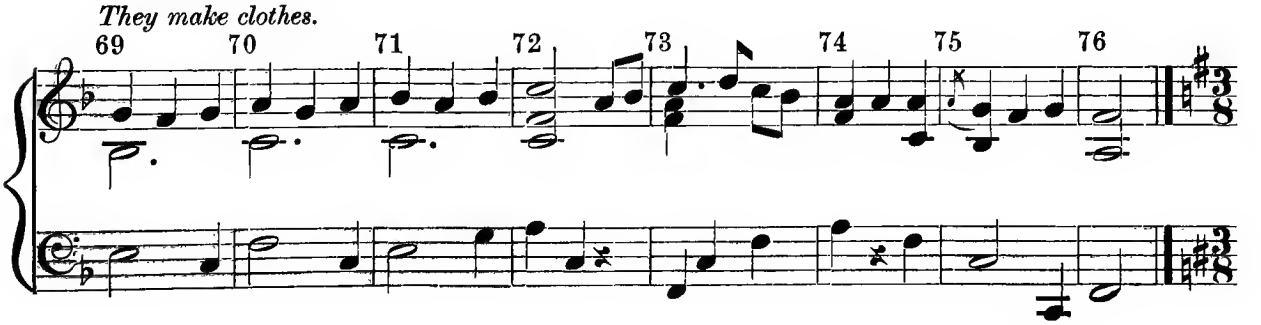
45 Elves Ent. Lightly.
46
47
48

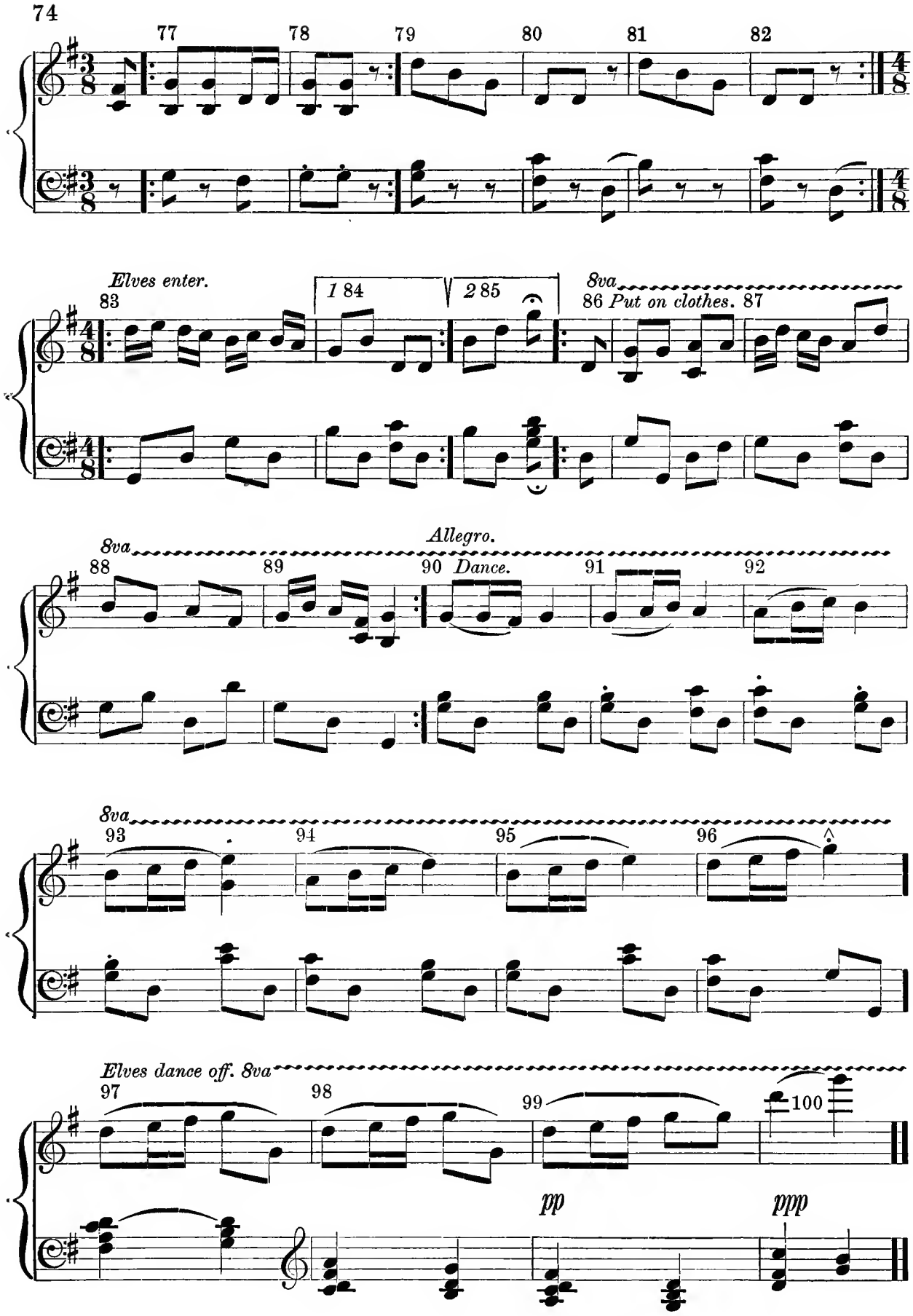

49 Still mysteriously.
50
51
52


Well marked—making of shoes—slower.
53
54
55
56
Play this phrase 3 times.


57 Circle Dancers.
58
59
60
61 Elves run off.
62
p


Shoemaker and wife enter.
63
64
65
66
67
68


They make clothes.
69
70
71
72
73
74
75
76


77
78
79
80
81
82
Elves enter.
83
1 84
2 85
8va
86 Put on clothes. 87
8va
88
89
Allegro.
90 Dance.
91
92
8va
93
94
95
96
Elves dance off. 8va
97
98
99
100
pp
ppp

# The Brownie & the Cherry Tree

*Characters:*
THE GARDENER
THE BROWNIE
THE CHILDREN

All the characters are standing at the side. During the first two measures the gardener comes in with the children following and all trying to be very good. The gardener turns and goes out during measure three. During measures four, five, six and seven, the brownie comes running in and scampers about, the children watching him as he laughs and dances. He runs up a tree and disappears during measures eight and nine. The children begin picking up cherries and filling baskets, dodging and laughing as they do it. Measures ten, eleven, twelve. During the thirteenth measure, they stop and look at the brownie who stands laughing in their midst. He runs in front of them, dances around the center and they all follow in great glee during measures fourteen, fifteen, sixteen and seventeen. Then they stop very suddenly and are frightened for they hear the gardener coming. The brownie runs away and the gardener enters during measure nineteen. They all sit down very quickly and hold their cherries up to him, looking very, very good.

This dance depends upon the good acting of the child who plays the brownie. Children play it all with great spontaneity for the situation represents a common experience.

# THE BROWNIE AND THE CHERRY TREE.

ELIZABETH ROSE FOGG.

*Slowly and sweetly. Ent. of children and gardener.*

*Exit of gardener.*

4 *Allegro.*

8va

8va

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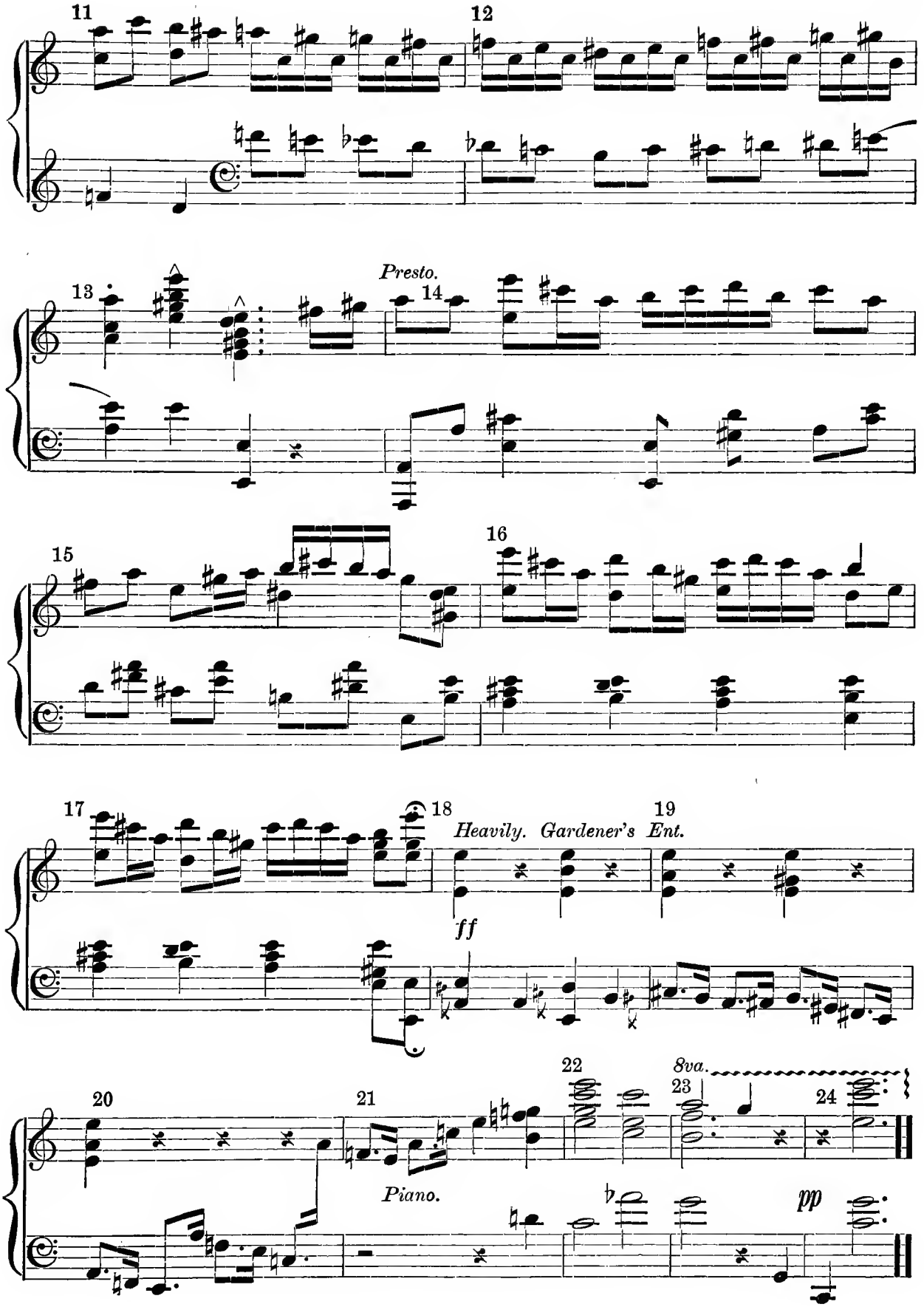
11
12
13
Presto.
14
15
16
17
18
Heavily.
Gardener's Ent.
19
ff
20
21
Piano.
22
8va.
23
24
pp

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